

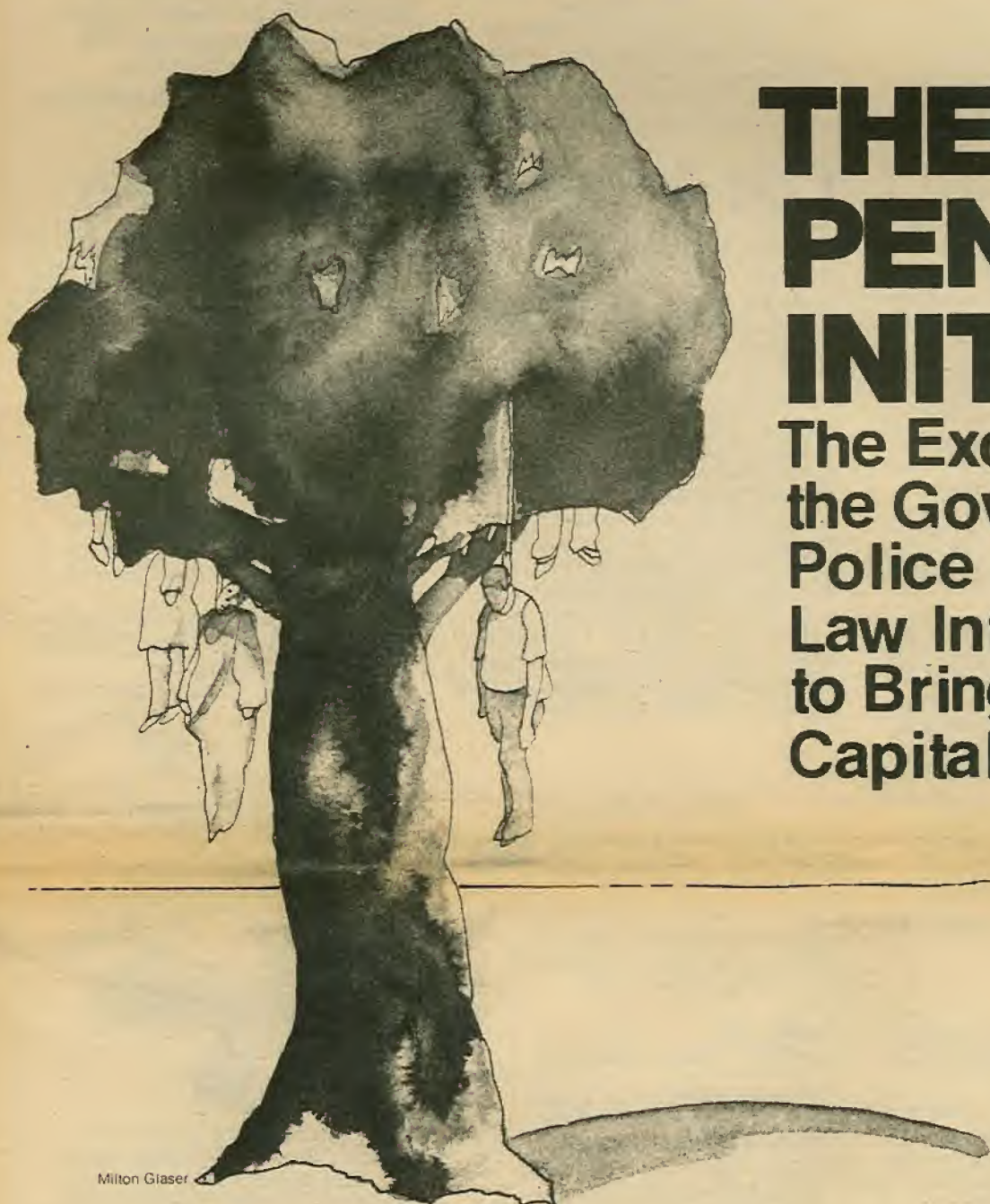
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THE SAN FRANCISCO BAY GUARDIAN

25¢



Milton Glaser

THE DEATH PENALTY INITIATIVE

**The Exclusive Story of how
the Governor, the Prosecutors,
Police and Jailers Took the
Law Into Their own Hands
to Bring Back
Capital Punishment.**

By Peter Petrakis

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The voters' initiative was conceived as a citizen's weapon against the misdeeds and abuse of government.

That's how the populist farmers saw it in 1898 when they originated the idea back where I come from in South Dakota. That's how Robert LaFollette saw it when he fought for it in Wisconsin in 1900, and that's how Hiram Johnson saw it when he fought for it in California in 1911. The very name "initiative" implies initiation of legislation by the citizens—not by their government officials.

An exhaustive Guardian investigation of the campaign to qualify the Death Penalty Initiative for the November ballot (Proposition 17) has uncovered a wealth of evidence that proves that this was, not a citizen's initiative, but an official act of the executive branch of state government, acting through its police forces.

Death penalty advocates in the police/prosecution/penal establishment in California, led by Gov. Reagan, Atty. Gen. Evelle Younger and State Sen. George Deukmejian, lost the fight to retain capital punishment. They lost in the State Supreme Court. They lost in the U.S. Supreme Court. They lost in the California legislature. (See Chronology, p. 4.)

Then they decided to take the law into their own hands. The chief law enforcement officers of the state, most notably Younger, founded, led and organized the campaign to secure signatures.

They put together a county-by-county campaign structure using as leaders the local district attorneys, sheriffs and police chiefs and using as circulators the local policemen, sheriffs' deputies and bailiffs, deputy DA's, California Highway Patrol officers, correctional officers and their wives.

The result of this use of police power to gather signatures was phenomenally successful: the troops collected more than 1 million signatures in 60 days (75% in the last 14-day blitz) at a piddling cost of between \$25,000 and \$30,000, about 3¢ per signature (professionals figure \$1 per signature). Younger and his men set records in terms of speed, cost and ease in gathering signatures in a statewide campaign.

Thus, the campaign as a whole demonstrated how statewide police power could be almost instantly transformed and mobilized into a political machine. Not only did the campaign subvert the initiative process and the democratic process, but its leaders and men, law enforcement in California, openly stretched

and broke the law. For example, our investigation showed that:

□ Research and drafting of the petition and other legal services were provided for a private organization of correctional officers by the attorney general, chief law officer of the state, in violation of law. (Cal. Govt. Code 12504, which directs the attorney general to spend his entire time on state work.)

□ The attorney general pledged and used the official power and influence of his public office in the service of an initiative in which he had a personal and political interest, to the exclusion of other initiatives, in violation of law. (Article V, sec. 13 of the Cal. Constitution which provides for equal enforcement of the laws.)

□ District attorneys and other officials in the state converted their tax-supported offices into political headquarters to organize and conduct the initiative campaign, in violation of law. (Article XIII, sec. 21 of the Cal. Constitution which prohibits the use of state funds for any non-state institutions or associations.)

□ Police stations, sheriffs' offices, fire stations, correctional facilities, even some city halls, were also converted into headquarters and subheadquarters for the petition drive, in violation of law.

(Art. XIII, sec. 21 of the Cal. Constitution, see above.)

□ Public employees were recruited into working on the initiative by their superiors, in violation of law. (Govt. Code 19730, 19734, which prohibit recruiting subordinates for political work.)

□ Public employees worked on the initiative on public time, in violation of law. (Gov. Code 3204.5, which says "no officer or employee . . . shall participate in political activities of any kind while he is in uniform." Also, Article XIII, sec. 21 prohibits use of state funds to pay employees for anything but official business.)

As State Sen. George Moscone, chairman of No on 17, put it, "We have seen a most shocking perversion of and usurpation of the public trust by several of our leading public officials."

"The question goes well beyond the merits of the proposition. It goes directly to the possible misuse of public funds and personnel in an effort designed to create a political machine within the administration in order to circumvent the California State Supreme Court, the U.S. Supreme Court, the California Legislature and, most importantly, the petition process itself."

More Inside

'Dog Bite My Behind'

To the editor:

When I first picked up Jess Ritter's hairbrained account of the early days of Francis Coppola's American Zoetrope and the Santa Rita Film Project I thought it was pretty funny that you'd been conned into printing such a distorted and downright lying piece. I mean there was a lot wrong with American Zoetrope in those early "golden" days, but Jess Ritter knows nothing about them and now he seems only interested in proving to your readers how really sour his grapes have become.

But dog bite my behind if people didn't start calling me up and asking me what I was going to do now Jess had attacked me in such a scurrilous fashion. I would therefore like to point out the following facts:

Jess Ritter is no more an Arkansas country boy who had his script stole by us sharpies from the city than I am. He's a middle-aged English professor who hoped he could turn 12 short and terrible hours in the Santa Rita jail into a successful Hollywood screenwriting career. His anger that Francis Coppola got in his way and stuck by my script more than proves the point.

On one hand, ole Jess just hates Freddie Weintraub and all the other Warner's grey-suited executives; they're buck-hungry businessmen turning out trash like "RPM" and "Strawberry Statement"; on the other hand, Jess wants those same avaricious bastards to decide which script will be shot—not Coppola, the producer, or myself, the director.

What myself and a number of other people did hope to do was to turn the Santa Rita arrests during People's Park around so that the short-term internment of a group of white middle-class students and professors would shed some light on the lifetime of horror in prison faced by people of poverty and color.

Jess wrote a script about four state college professors (with himself as the straight-shooting leader of the quartet) who encounter prison, police and ex-cons for a day; while I wrote a script about two ex-cons who encounter the joint for the umpteenth time and watch some other cats who didn't belong there, including the same four outraged professors, as they quickly bail themselves out.

Francis, myself and the other people working in the project thought the difference was important and worth fighting for. Warner Bros. didn't agree. In the process of ignoring the preceding facts, ole Arkansas Jess did manage to tell enough fibs to make a big city libel lawyer rub his hands with glee.

There is not one direct quote in Ritter's piece that is in the least bit accurate as to what anybody said or as to even their style of speaking; Jess always did write bad dialogue. Jess says my script opened with ten boring minutes of myself talking directly to the camera; he fails to tell the reader that this was narration over ten minutes of the Alameda Sheriff's "death squad" shooting people (including James Rector) with shot guns. This was terrible and horrifying, but certainly not boring.

Jess tells one and all that I moved to a \$400-a-month house with my earnings from Santa Rita. He doesn't mention that I shared the house with three other people. Jess pictures me as a film student who had fallen into a feature directing jobs when in fact I had been out of film school five years, had written three feature scripts, directed 10 films and worked in various capacities on perhaps a hundred other films.

Jess claims I somehow changed a contract so that I got some rewrite money owed him. I never even had a contract. I was paid the money I was owed for writing the script and no more; my money had nothing to do with Jess'. Francis and Warner's decided not to have Jess rewrite his script. If money was taken from Jess and used for my salary I knew nothing about it, let alone had anything to do with perpetrating it.

My script did not contain "large chunks" of Ritter's dialogue. I didn't like Ritter's dialogue. At least I gave Jess some credit in my script—he used

my two main characters and didn't even mention me on his title page. Also: we did not spend any \$49,000 on pre-production; the figure was about half that and included Jess' and my salary. The Film Worker's Union did not cause Warner's to pull out of American-Zoetrope; Warner's just didn't like any of Zoetrope's projects (including "THX 1138").

The reason I took so long for the Santa Rita research was not out of fear of writing a script—I believe in detailed scripts—I didn't want to do another Hollywood skim-the-surface treatment of the subject. I never expected to be criticized by a fellow member of the "media counter-culture" for researching a subject thoroughly, helping to form a democratic labor union or involving myself in a Third World filmmakers' program.

And finally, I thought Jess' script was perfectly rotten and so did a lot of other people. The only guy who really liked it was Freddy Weintraub, the creative vice-president of Warner's that ole Arkansas Jess spends so much time putting down.

As to all the other mistruths in the article, my only reaction could be a lawsuit, but I am refraining from that because you claim to be an alternative newspaper and everyone knows you only sue establishment rags.

I would like to close by observing that throughout the writing of Santa Rita, Francis Coppola acted in a most exemplary manner; it was only when the going got rough with Warner Bros. that Santa Rita began to suffer.

As an "alternative newspaper," you aren't providing much of a choice if you don't learn to check facts more thoroughly than you have in this case. Failing learning to do that, I would suggest you develop some sort of ideology and give up your pretensions of non-partisan muckraking; that way your irresponsible use of mistruth could support some greater good and it would be easier to rationalize your continued and puny existence. Well dog bite my behind!

Steve Wax

To the editor:

You should get your editorial backside slapped for Jess Ritter's article on Francis Ford Coppola.

First of all, for touting it on the front cover as if it was some courageous, muckraking expose, when all it was was the personal gripes of a guy who had a bum experience with Zoetrope nearly three years ago.

A good, solid critique of American Zoetrope, Coppola, et al. by someone knowledgeable about the film scene in SF would be very much in order. But Ritter writes not as an insider, but as an academic who is in awe of Coppola even as he is resentful of Zoetrope's ostentatious cut of the Hollywood pie—his inability to score a slice of which still apparently looms large in his gallery of disappointments.

Most of all, I'm disturbed that the article (installment No. 1 anyway) is largely a character assassination of Steve Wax . . . Ritter does not explain that Wax completed a shooting script of "Santa Rita" that was highly regarded by A.Z. and associates, who generally agreed that Ritter, though bright and capable, had little film sense and was unable to achieve a competent visualization of his material.

The project went aground only after Wax underwent prolonged and increasingly compromising demands by Warner Bros. to modify the form and sense of the screenplay. It is a tribute to Wax's integrity, and a comment on Ritter's desire to get in on a chunk of the Hollywood bankroll even at the expense of conformity and compromise, that the project was dumped and that Ritter is still smarting from his wounds.

Ritter may be a perfectly nice guy—I've never met the man—but I do know Wax, and I think it's awfully poor judgment, and poor journalism, for the Guardian to run a warmed-over gripe session like Ritter's as anything but a

minor, personal article with some well-phrased observations, but few publicly valuable insights.

Or is the Guardian not above wanting to cash in on some of that "Godfather" bread itself???

Celia Roseburg Lighthill

To the editor:

That Jess Ritter is a sensitive artist surrounded by venal clowns is only one of the many serious misconceptions to be found in his articles about American Zoetrope and the Santa Rita project. I won't argue with him here, but I have a number of points I would like to address to you as a political newspaper:

1. If you are interested in what direction the San Francisco film community is taking, and believe an analysis of American Zoetrope to be central to that interest, then get someone to research

'Ole Arkansas Jess' Sez:

Reply of an imposter country boy middle-aged college professor kind of writer:

My friend Al, down at his Transbay Tavern, worries about "The Godfather" also taking over BART. What's wrong with "scruffy quasi-cowboy garb?" Been wearing it since my Texas boyhood my own self. I didn't mention the rental-sharing arrangement in the Sausalito house because I had no way of knowing the specific situation. I'm glad it was clarified. Whatever facts I wrote were carefully checked and re-checked.

For example, Wax says "I was paid the money I was owed for writing the script and no more; my money had nothing to do with Jess." I signed a contract to write a script. Francis Coppola said Wax was to direct the film. Wax and I agreed to collaborate on the script.

and write a serious article for you. Ritter's piece is the kind of petty and splenetic thing that gives muckraking a bad name.

2. As a political paper, you would do better to publish Steve Wax's brilliant and exhaustive research into People's Park and Santa Rita, rather than Ritter's peculiar attack on that effort in particular and Wax's character in general. Ritter's thinking about his Santa Rita experience never progressed much beyond a sense of outrage at having been treated like a criminal for once in his life.

Wax . . . strove to understand the event in its widest implications . . . That the script was never produced is no proof that Wax is a coward, Coppola a hypocrite and the script trash. You above all should recognize that.

David Schickele

Sometime later, I saw Wax's typewritten contract rider to Zoetrope stipulating that Wax would receive \$5,000 re-write money instead of Ritter.

The daily journal I kept during the Zoetrope experience contains dialogue set down as I heard it. A careful reader of the Zoetrope piece would note that I make no claims whatsoever about the quality of the screenplay Grover Lewis and I wrote. The rash of inside critical judgments these correspondents deliver is weirdly satisfying, since no one at Zoetrope or Warner Brothers ever bothered to say anything about my work except "Goodbye."

Which was one of my wistful points. Moral: writers are notorious for biting the hand that poisons them.

Jess Ritter

THE SAN FRANCISCO BAY GUARDIAN

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ITEM: On May 4, 1972, Officer Donald Menzmer entered a classroom of the California Highway Patrol Academy in Sacramento and held up a batch of Death Penalty Initiative petitions. Menzmer, a staff services officer, explained the petitions and told the cadets he had petitions for several counties in the state.

Cadets, he said, raise your hands as I call out the names of your counties. As they did, he gave each the appropriate petition to sign. He did not ask if the cadets were registered to vote in their counties.

A cadet from the senior class entered the room and Menzmer asked him if the petitions had been circulated in his class. They had, the senior cadet said. The next day, the cadet found the petitions in the junior class mailbox, apparently destined for another circulator. The petitions covered 11 counties: L.A., Sacramento, Butte, Yuba, Inyo, Alameda, San Bernadino, Fresno, San Luis Obispo, Riverside, Orange.

"Officer Menzmer was in full uniform (except for hat), he was on state-owned facilities, on state time and interrupting a scheduled training class," the cadet wrote. "Officer Menzmer did not appear to be doing this out of deep personal feelings but more as a matter of paper work which someone else told (or asked) to see that it was done. I do not believe it was his idea but [one of] a person of higher authority."

ITEM: In early April, Police Inspector Douglas Stevenson entered the Alameda County District Attorney's office and circulated the Death Penalty Initiative petition among workers on public time. When workers became upset, he explained that Lt. Warren Hanson wanted the signatures and that he was doing what he was told. Later, a worker spotted another inspector at the corner of 16th and Telegraph in Oakland also soliciting signatures on county time.

ITEM: Early in the campaign, a four-page memorandum went out to personnel of the Los Angeles County Sheriff's Department, outlining the county campaign structure (DA, sheriff, police departments), setting up the sheriff's end along the department's lines of authority, establishing quotas. The L.A. sheriff's quota: "150,000 valid signatures." The L.A. sheriff/DA/police quota: "438,000 valid signatures."

Responsibility was delegated according to rank, specific public facilities were designated as headquarters and command posts, specific rooms were set aside for, as the memo put it, "24-hour operation if necessary." Result: 447,248 signatures, about half the total collected throughout the state, a remarkable performance in the county where Younger was once the DA.

ITEM: District Atty. C. Robert Jameson of Yolo County told Gary Sowards, a researcher, that he and his six deputies worked overtime in the office precincting petitions and all got compensatory time off in payment.

ITEM: On June 1, another researcher entered the Sausalito Police Department and saw the Death Penalty Initiative petition on the counter. The secretary explained that "someone" (whatever police officer happened to be at the desk, she explained) would witness the signatures. Researchers also found petitions put out for signing and distribution in police stations in Mill Valley and San Anselmo and in the Marin County District Attorney's office.

ITEM: The petitions were in SF fire and police stations until Sup. Terry Francois kicked up a big fuss.

Several law violations are involved in this handful of incidents: Policemen in uniform circulating petitions. Solicitors carrying petitions for more than one county. Public employees circulating petitions on public time. Public employees even getting overtime compensation to work on a petition. Circulators failing to maintain personal supervision of their petitions. And all of them using public administrative facilities for political activities.

They are but the tip of an iceberg of lawbreaking on a massive scale by law enforcement agencies in California. In virtually every one of California's 58 counties, public facilities were openly misused in the signature drive for the Death Penalty Initiative.

In at least 23 counties, police stations, sheriffs' stations, district attor-

To Qualify Their Death Penalty Initiative—

The Law Enforcement Officials From Gov. Reagan and Atty. Gen. Younger on Down Stretched and Broke the Law

By Madeline Nelson & Peter Petrakis



Aaron Mitchell... "Lips moved slowly... dying..." in the gas chamber at San Quentin in 1967, as recorded by artist Howard Brody on the scene. Mitchell was the last man executed at San Quentin.

neys' offices or fire stations (or all four) were openly designated in newspaper stories as headquarters or distribution points for the petition (see box, p. 5.)

On May 18, State Sen. Deukmejian (R-Long Beach) announced to the press that petitions were available "at most police and sheriffs' offices in the state." Deukmejian was the statewide chairman of the petition drive. He mentioned only one other specific place in his press release, the California Correctional Officers Association in Sacramento.

In late May, Dorothy Ehrlich, a Guardian researcher, called every DA, sheriff's office and police department in the Bay Area and, with the notable exception of the SF Sheriff's Department, was able to get information on the petition on the telephone, where to sign it, etc. All publicly employed office workers who responded to telephone inquiries, it was obvious from their replies, had been coached on what to say and, on public time and using public facilities, would direct inquiries to the proper place. Our researchers found the same situation prevailed in city after city, county after county.

No suggestion is intended here that law enforcement officials are not entitled to the same rights of citizenship as anyone else, including advocacy and the right of petition.

But this campaign went far beyond that and, for the first time in California and perhaps American history, the law enforcement power of the badge was used openly to put together an organized government machine to power a po-

litical campaign that would, among other things, (1) pervert the initiative process reserved for citizens to combat abuses of their government; (2) simultaneously subvert both the judicial process (both the State and U.S. Supreme Court ruled against the Death Penalty) and the legislative process (the State Senate refused to approve the Death Penalty referendum); (3) abuse their public trust as law enforcement officers and promote lawbreaking on a wide scale; (4) open up the potential for police power to be used again and again for such issues as wire-tapping, arrest powers, criminal and penal procedures and perhaps judicial recall designed to install "hanging judges" throughout the state.

The Guardian interviewed several political science and criminal law experts at the University of California, Stanford and elsewhere and could come up with only one comparable situation where police power was put together as an organized political machine.

That was in New York City in 1966 when the law enforcement agencies rammed through an initiative petition to repeal the city's civilian police review board. But as Prof. Anthony Amsterdam of Stanford University Law School pointed out, "The lines of organization and command structure were themselves not used as a political apparatus" in New York and the campaign was through the police union, the Patrolman's Benevolent Association.

Amsterdam emphasized that organization "is the difference between suc-

cess and failure" in an initiative drive. "Virtually any measure can be put there if the organization is there to do so. If the regular machinery of a pre-existing organization of police is used, then the police have disproportionate political clout.

"We are coming perilously close to accepting a political police who both make the laws and enforce them, something alien to our tradition."

Dan Segal, our legal researcher, said in his memorandum, "Apparently, no U.S. court has ever been faced with an attempt by police officials to take over state political processes after being disappointed by a court's ruling."

The death penalty advocates hardly went to the trouble of hiding the public involvement of law enforcement officials. Ken Brown, PR man for the California Correctional Officers Association, admitted this to me in September. "Naturally," he said, "we worked through law enforcement people, but we also did some grass roots organizing through Republican organizations like the United Republicans of California. (UROC, let us recall, is so rightwing it refused even to endorse Richard Nixon at its state convention in June. But then Brown described himself as a "right-wing conservative.")

It didn't take much more probing to discover how sparse were the grass roots.

Brown and Moe Camacho, then CCOA president, notified Atty. Gen. Younger on March 9 that they were "in the process of developing a 58-county organizational structure to provide the necessary mechanics to secure the required 520,806 valid signatures."

(I asked Brown how the organizing was done. He told me it was from his office in Sacramento, mostly by telephone, and that his channels of communication were the directors of the associations of law enforcement officers. They then endorsed the initiative and proceeded to organize their rank and file within the law enforcement agencies, he continued.)

Brown and Camacho asked Younger—as private citizens representing a private organization—to draft the initiative. Younger didn't have to oblige them. He wasn't even supposed to; Sec. 12504 of the Government Code requires him to devote his time to official business.

Nevertheless, Younger assigned his staff to work on it. One deputy who worked on the draft, Herbert L. Ashby, told the Guardian that "a lot of people worked on it, peace officers, DA's," as well as Ashby, Ronald George and other AG staffers. "We had a staff meeting on it," he said, before the draft was given to Deukmejian who then submitted it formally to the AG office.

Ashby and George were also attorneys of record on the AG's appeal to the State Supreme Court. Gov. Reagan has since rewarded both with judgeships—George with a municipal judgeship in Los Angeles and Ashby with an appellate judgeship in Los Angeles. There is speculation in Sacramento that Reagan is now considering a reward for Younger in 1974: Reagan's support for governor.

Younger's role didn't end with providing free legal services (at taxpayers' expense) to a private organization. On March 28, he vowed in an AG press release that he would use the "power and prestige" of his office to insure the success of the Death Penalty Initiative. He was true to his word.

The attorney general's power and influence are considerable, and he applied them enthusiastically, in press conferences, meetings with DA's, speechmaking around the state and press releases. He even used his weekly statewide "Attorney General Reports" radio broadcasts to plug the death penalty, which were aired by many radio stations as public service announcements. Concluded the one on April 9, Black and Mexican-American leaders (he didn't identify any) who voice opposition to the death penalty are merely "self-proclaimed spokesmen." They do not represent the views of their communities, most of whom favor the death penalty, he said. Younger didn't reveal who had appointed him to speak for those communities.

Early in the campaign, it became apparent that a large batch of petitions had been printed incorrectly and Younger, as legal counsel for the Death Penalty Initiative, recommended they be re-

Continued on next page

called, lest the signatures be invalidated. Younger even took his politicking on the death penalty into the State Supreme Court itself. While the court was considering his petition for a rehearing on the death penalty decision, Younger wrote a letter to Justice Marshall McComb, the lone dissenter on that decision.

He wanted McComb to incorporate into his dissent some of the language from Younger's petition. McComb disappointed him: he never wrote a dissenting opinion when the petition for rehearing was denied. Several lawyers expressed dismay over Younger's attempt to tell a judge how to write his opinion and his statement in his petition that the court showed "lack of respect" for the separation of powers under the constitution when it ruled against the death penalty.

On May 9, four of five candidates for judgeships told the Barristers Club of San Mateo County they thought Younger's involvement in the initiative campaign and his attacks on the Supreme Court were improper. Here are quotes, reported in the San Mateo Times:

Municipal Court Judge Charles Becker: "I think it is wrong," adding, "there's lots of work the Attorney General can do in his office without taking on the Supreme Court."

William Doherty: "I don't think he should try to break down the authority or respect of the Supreme Court."

John Roake: "I don't think it's proper."

Edward Plishka: "I'm against that."

However, Younger had one group of lawyers almost solidly behind him on the Death Penalty Initiative. These were the district attorneys. Ken Brown told me that 60% of the county campaign chairmen were DA's or were DA-appointed.

Only three DA's in all of California refused to cooperate on the initiative, he told me. Brown declined to reveal their names, but I later found out two of the three were William Ferrogio of Humboldt County and Bernard McCullough of San Benito County.

Police Inspector Ken Samuels, SF chairman of the drive, told interviewer Debbie Boyce that Younger called a meeting of Bay Area law enforcement officials, including DA's, to organize the Bay Area campaign, and at that meeting he appointed SF DA John J. Ferdon as the San Francisco coordinator.

The choice of DA's as county coordinators or chairmen for this political drive was natural and logical, once it was decided that police forces and other law enforcement agencies were to run and man the show. Just as the attorney general is the chief law officer of the state, with extensive work relationships with the DA's, so is the district attorney the "chief law officer of the county," with extensive work relationships and daily contacts with police departments in his county.

The Los Angeles County Sheriff's Department memo provides a striking example of the misuse of public admini-

strative facilities for political purposes, and the almost military table of organization superimposed on pre-existing lines of authority.

The memo sets up the internal organization of the Sheriff's Department itself for the petition drive, revealing explicitly the heavy, exclusive use of public facilities and the use of the law enforcement chain of command for purely political ends.

Captain E.H. Swanson is to be "Department Coordinator," with the duty "to develop overall program and coordinate Departmental effort." Unnamed captains are to "coordinate division activity." Unnamed lieutenants are to "coordinate station or unit activity, schedule volunteers, brief individual solicitors, solicit volunteers from civic groups and wives, solicit donations from employees and citizens' groups, review petitions for completeness, and forward completed petitions to Regional Headquarters."

Regional Headquarters are to be "West Hollywood" and "Temple Station" facilities. They are to have a "volunteer staff" consisting of "Deputies, Wives and Citizens." A "Central Headquarters" is to be situated in "Main Central Jail, Room 1004." Its job is to process petitions submitted by "Civic Center units" and to "forward completed petitions to Hall of Justice Jail, 13th floor, daily."

Like the "Regional Headquarters," the "Central Headquarters" is to have a "volunteer staff" consisting of "Deputies, Wives and Citizens," and both are to have "24-hour operation if necessary."

Sheriff's deputies are to be "encouraged" to devote at least eight hours of off-duty time to the petition work. Their wives are to be similarly "encouraged" to work alongside their husbands on the petition.

And all of them, of course, used public buildings, burned public lights ("24 hours a day if necessary"), used public telephones, desks, chairs, tables, pencils and paper, all supplied by the taxpayers for the performance of official duty.

In San Francisco, Inspector Samuels promptly distributed petitions to police and fire stations throughout the city. He released this information to the press, giving a Police Department phone number for the public to call for information.

And so it went, in county after county, city after city, all over the state. In Marin County, researchers checked petitions and law agency personnel rosters and found that more than half the valid signatures in Marin County were obtained by law enforcement personnel: 3,590 out of 7,040 signatures. However, this is a minimum figure because the investigators were unable to get a complete

list of all law enforcement personnel in the county to check against the signatures of petition circulators.

There were isolated, but significant, incidents that show law enforcement people were not sure of their ground in blatantly using public facilities for their politicking: where challenges were made, as in San Francisco, Chico, Marin County and Santa Cruz, officers removed their petitions.

Like Younger's, Gov. Reagan's power and influence were hard at work. Yolo County District Attorney C. Robert Jameson told Sowards that, during the closing weeks of the campaign, he received "a call a day" from Reagan's office. He hinted that the governor's phone bill must be quite large, meaning that Yolo was not the only county getting frequent contact from the Capitol. Presumably, this was done with public funds appropriated to run the governor's office.

Ken Brown, on the other hand, insisted to Sowards that Reagan was involved only to the extent that "he let us know where he stands." Says Sowards, "It could very well be that Mr. Brown is not on Reagan's mailing list."

Indeed it could. Reagan knew where the action was: not in Ken Brown's office, but in law enforcement agencies all over California, where the actual drive was going on, and he had his official pipelines to all of them.

When the campaign lagged in early May, Jameson said, Reagan began applying pressure on the California Highway Patrol, which is directly under his office. Said Jameson, "The governor felt very strongly about the matter, and memos were coming down from on high." According to Jameson, two weeks before the filing date, more CHP officers were called upon to work on the petition and pressure was brought on officers who had not turned in petitions.

Jameson and Brown agreed the CHP was particularly effective in gathering signatures, though Brown acknowledged "tremendous help" from the CHP only in San Diego County. Jameson offered two reasons: (1) a statewide camaraderie exists among CHP officers, which does not exist between local police departments, and (2) more important, the CHP has a single chain of command that lends itself well to political organizing. That chain of command ends in the governor's office.

Consider the advantages a statewide initiative campaign has if it is run out of government offices and managed by government officials. No legal fees to pay, no offices to rent, no telephone bills to pay, no need to take time off one's job to work on the petition, an excellent distribution of neighborhood campaign headquarters (the outlying police and sheriffs' stations).

San Francisco provides an excellent case study. According to Ken Samuels, only \$60 was spent here to collect 18,000 signatures. This is a fantastically low figure. Samuels raised all the money he needed from a banker, whom he refused to name, who kicked in a mere \$100.

Samuels used \$60 of it for the sole purpose of mailing out some petitions, then returned the remaining \$40. Result: 18,000 signatures at 1/3¢ per name, no doubt a record in the annals of signature-gathering for initiatives.

Contrast this with Alvin Duskin's dirt cheap initiative campaign for a highrise control charter amendment last year. Telephone bills: \$100 a month. Newspaper ads: \$20,000. Salaries for three staff members, including an attorney: \$2000 a month. Thousands more for informational printing—handbills, posters, letters to volunteers. It took all this to get 35,000 signatures.

The Death Penalty Initiative was one of the cheapest statewide initiative campaigns in California history. The official figures are not yet available from the Secretary of State's office in Sacramento, but Ken Brown told me the entire campaign, statewide, cost only \$25 - \$30,000, of which \$12,000 was spent in his office. That leaves \$13,000 to \$18,000 as the sum spent in all the rest of California, to gather nearly a million signatures. Brown himself contrasted this with the Marijuana Initiative: \$80,000.

Brown talked proudly of his accomplishment, freely giving the breakdown on how it was done: "We spent no money on rental of offices. Oh, there might have been a few here and there, but they were insignificant."

Of course there was no need to rent offices. The taxpayers provided those—fully equipped—with lots of public employees to man them.

Another major factor: "We didn't do any advertising. The press was just great. They really cooperated."

I have examined countless newspaper clippings from all over the state, and they bear Brown's point out fully. (see box, p. 5.) The newspapers gave fulsome news and editorial promotion to the proponents of the death penalty. Story after story provided specific information on where to sign petitions, where to get petitions, where and when to turn them in, along with exhortations from campaign leaders to the troops.

I outlined some features of this campaign, including the heavy involvement of law enforcement officers and the heavy use of public facilities, to Deputy Fred Whisman in the SF DA's office. He was not surprised. "Well," he said, "the man in the street doesn't have nearly the interest in the death penalty that the newspapers say he does. People do have opinions pro and con on it, but the aver-

'Ethical Procedure is the Says the CCOA slogan on press releases issued

A Chronology of the Fight Against Capital Punishment

May 2, 1960—Caryl Chessman executed after 15 appeals to state courts, 28 to federal courts. He was convicted of attempted rape, kidnapping, sexual abuse and robbery; his execution stayed eight times by three governors. By the time he died in the San Quentin gas chamber, Chessman and his case had become an international cause celebre and the move to stop the death penalty had been given a powerful impetus.

1963—James Bentley, convicted of murder, is the last of 35 men executed under Gov. Brown. Brown, who claimed he was an abolitionist, granted stays when he felt there was a legal argument to be made. During this period, several court decisions on procedures at penalty trials led to retrying the capital punishment penalty trials.

1967—Reagan allows the execution of Aaron Mitchell, convicted of murdering a Sacramento policeman. Mitchell is the last man executed in California. Ten men on Death Row were scheduled to die in July when the class action suit

against the death penalty itself was filed by the ACLU. All executions were stayed until the court decided the issue.

Feb. 18, 1972—By a vote of 6-1, the California Supreme Court declares the death penalty unconstitutional on the basis of the cruel or unusual punishment restriction in the State constitution.

Feb. 23, 1972—The California Correctional Officers Association (CCOA) announces a drive to put the issue on the November ballot.

Feb. 28, 1972—Atty. Gen. Younger states he will file a petition to the State Supreme Court asking them to rehear the case.

Mar. 9, 1972—The CCOA sends Younger a letter asking him to draft the initiative.

Mar. 13, 1972—Younger issues a press release stating that, in response to requests from concerned citizens, such as Gov. Reagan and the CCOA, he will prepare the initiative and "make it

available" to overturn the court's "ill-advised" decision.

Mar. 17, 1972—The State Court refuses to reconsider the case.

Mar. 20, 1972—The U.S. Supreme Court refuses to delay the effectiveness of the decision.

Mar. 31, 1972—Younger petitions the Supreme Court to nullify the State Court's decision.

Mar.-April 1972—The California District Attorneys endorse the petition unanimously at the end of March. During April the DA's are announced as county chairmen. The DA/police chief/penal establishment goes into action.

April 12, 1972—Deukmejian's constitutional amendment bill passes the Senate Judiciary Committee.

May 2, 1972—The Senate rejects Deukmejian's bill, 25-13, two votes shy of the necessary two-thirds majority vote.

May 18, 1972—Deukmejian announces petitions are available "at most police and sheriff's offices in the state."

May 19, 1972—Reagan telegrams county initiative chairmen urging them to get more names.

May 30, 1972—U.S. Supreme Court refuses without comment to rehear the case.

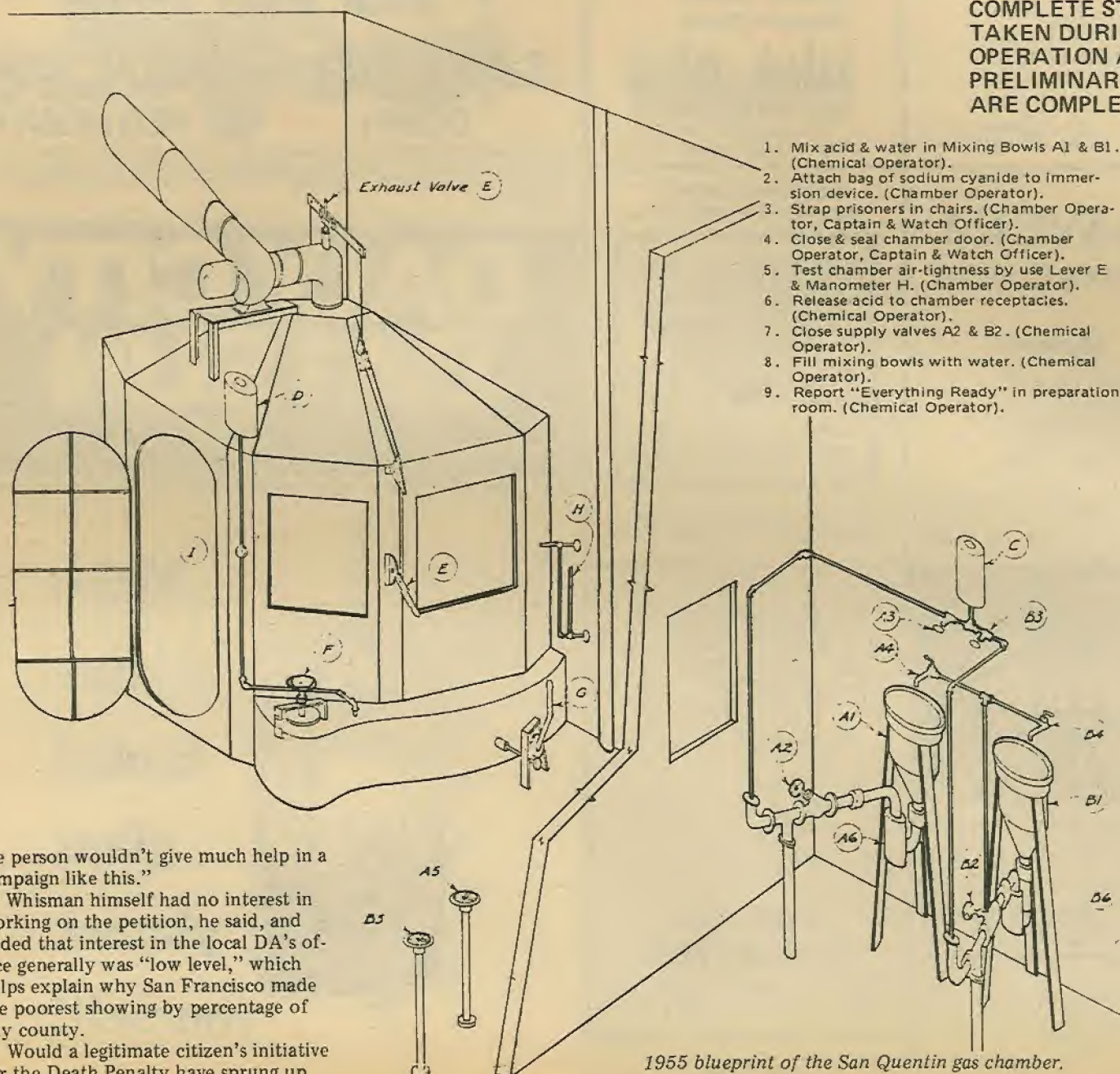
June 9, 1972—Final petitions are filed to qualify for the ballot.

June 29, 1972—U.S. Supreme Court rules against the death penalty in another case (Furman vs. Georgia) but leaves the possibility that, if it were uniformly applied, it could be restored. Under this reasoning, the penalty is cruel and unusual because of the random application rather than being inherently cruel as the California court held.

—Compiled and written by
Madeline Nelson

First Step Toward Progress,' by death penalty advocates.

COMPLETE STEPS TO BE TAKEN DURING ACTUAL OPERATION AFTER PRELIMINARY PREPARATIONS ARE COMPLETED



1955 blueprint of the San Quentin gas chamber.

age person wouldn't give much help in a campaign like this."

Whisman himself had no interest in working on the petition, he said, and added that interest in the local DA's office generally was "low level," which helps explain why San Francisco made the poorest showing by percentage of any county.

Would a legitimate citizen's initiative for the Death Penalty have sprung up without Younger & Co.? Younger maintains that's why he decided to draft one. "We hoped to avoid duplication of effort and the circulation of competing or poorly conceived petitions," he said in his March 13 press release.

In September, I called Younger's office and talked to his public relations aide, Al Gordon. Could other citizens, I asked, get the free legal services of the Attorney General to avoid duplication of effort and the circulation of competing or poorly conceived petitions?

"Well," said Gordon, "the attorney general has an official interest in this one."

"What do you mean 'official inter-

est?" I asked. "Is he laying the groundwork for further legal action in the courts? Is this part of some legal strategy?"

"Oh, no," replied Gordon. "Nothing like that. It's for the two reasons he cited in his press release of March 13." (Younger's reasons: to restore the legislature's "right to legislate on the matter of the death penalty" and to "reinstate the law regarding the death penalty as it was prior to the state court's ill-advised decision.")

"But what's his authority to use his power to aid one petition and not others?"

Gordon then read me the words from Article 5, Section 13, of the State Constitution: "The attorney general shall be the chief law officer of the state."

"That means," Gordon said, that "he is the head cop, the chief fuzz, if you want to put it that way. He has broad powers."

I guess so. But I interviewed several attorneys and academic specialists in this field who argued that:

- (1) The AG is required by state law to spend full-time on official duties;
- (2) it's none of his business if competing or poorly conceived petitions are circulated;

- (3) in any case, to provide official services to a petition in which he has a personal interest and deny them to others violates the equal protection clause of the U.S. Constitution; and
- (4) the AG, as a member of the executive branch, violates the constitutional separation of powers clause when he leads and organizes an initiative petition, a legislative process, because he wants to subvert decisions of the State and U.S. Supreme Courts.

In this chapter of the great Death Penalty fight, I've cited lots of moral, ethical and legal offenses. The rub is: Who is going to investigate? (The AG?) Who will order the arrests? (The DA?) Who will make the arrests? (The police?) Who will prosecute? (The DA's?)

This is the ultimate irony in this fight to the death, perhaps best symbolized by the CCOA slogan that appears at the bottom of its Death Penalty press releases: "Ethical procedure is the first step toward progress." □

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The Law Enforcement Machine Moves to Restore the Death Penalty

Gov. Reagan threw his power behind the Death Penalty campaign, often calling and telegraphing county chairmen. When the drive seemed to lag in May, he sent this telegram on the 19th to DA's and other local campaign leaders:

"Your leadership for the Death Penalty Initiative is sincerely appreciated by me and my staff. . . I know that you are working diligently, but with the short time left, I am asking that you redouble that effort. We must not fail."

Atty. Gen. Younger drafted the petition on public time at the request of a private organization of correctional officers. Then, he openly declared, in a March 28 statement issued by his office, that it was his "intention to utilize the power and prestige of this office to insure that the people of this state are given the opportunity to decide whether or not the death penalty shall be applied in California." The AG release referred to the petition as "the Attorney General's initiative."

The DA's, sheriffs and police chiefs ran the campaign at the local level. A four-page memo, distributed in the LA sheriff's office and later put in the hands of the Guardian, gives the ob-

jectives, lines of power and marching orders in Los Angeles County:

"The committee (Los Angeles County Committee for Voters Rights) is comprised of the coordinators of the LA County Sheriff's Office, the LA Police Dept. and the LA County DA's Office. The Sheriff's Dept. has been assigned the responsibility for the circulation of the petitions in the contract cities and the unincorporated area of the county. LA Police Dept. is responsible for the circulation of petitions in the City of LA, and the DA's office is to coordinate the activities of all independent police dept's in LA County other than L.A.P.D."

The man in charge at the Sheriff's office: Capt. E.H. Swanson.

The local DA's and cops ran the campaign, often from their public offices, as this sample of news stories shows:

SAN FRANCISCO COUNTY

"San Franciscans wishing to sign [death penalty] petitions should go to their fire houses or police stations, says Police Inspector Ken Samuels. As county chairman . . . he has sent petitions to all fire houses and police departments."

SAN FRANCISCO EXAMINER, June 2, 1972.

MARIN COUNTY

"The petitions can be either signed or picked up for collection of signatures at all police departments and the sheriff's and district attorney's office . . ."

SAN RAFAEL INDEPENDENT JOURNAL, May 23, 1972

SANTA CRUZ COUNTY

"District Attorney Peter Chang said today he has been appointed temporary county chairman for circulating [the death penalty initiative] . . . Chang said a headquarters and area chairmanship should be set up by next week, and in the interim persons wishing to circulate the petition or otherwise assist are urged to contact his office."

WATSONVILLE REGISTER-PAJARONIAN, April 20, 1972

LOS ANGELES COUNTY

"Most local police stations have petitions available for citizens to circulate in their neighborhoods. In the Los Angeles area, chairman of the drive is District Attorney Joseph P. Busch, Jr., 205 S. Broadway, Room 908. The telephone is 626-5341."

Editorial, SANTA MONICA EVENING OUTLOOK, June 1, 1972

KERN COUNTY

"Anyone interested in signing the petition is asked to contact Chief Mayes at the City Hall."

McFARLAND PRESS, April 7, 1972

STANISLAUS COUNTY

"Petitions may be signed at the following places in Turlock: Turlock Police Department, Fire Station No. 1 on Minaret Avenue and Erie Station No. 2 on Orange Street . . . In Hughson, petitions are available at the Hughson Fire Department."

TURLOCK JOURNAL, May 19, 1972

TRINITY COUNTY

"Petitions are located at . . . the offices of Trinity County Sheriff and District Attorney."

WEAVERVILLE TRINITY JOURNAL, May 18, 1972

BUTTE COUNTY

"Those circulating the petitions . . . should turn them in to the four area chairmen, the DA's office or at any of the law enforcement agencies."

CHICO ENTERPRISE, May 18, 1972



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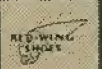
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By Carol Kroot

Warren Billings was born on Independence Day, 1893, and died on Labor Day, 1972. I interviewed Billings only seven weeks before his death—which came as a shock—since I remember Billings as a small but robust 79 year old with a sharp mind and an active interest in labor unions, political trials, gardening and watch repairing. (He had retired a year ago from his Maiden Lane job but had a workshop in his home for old customers who insisted he was the only man they trusted with their time pieces.)

Billings, along with union organizer Tom Mooney, spent 23 years in prison for a crime they never committed: the bomb murder of ten people standing at the corner of Steuart and Market during the 1916 Preparedness Day Parade (a parade encouraging U.S. involvement in World War I—sponsored by business, opposed by labor).

It is widely believed that the two men were framed by representatives of the SF Chamber of Commerce's Law and Order Committee, a detective from PG&E and San Francisco's District Attorney's office. The motive: Billings and Mooney were actively organizing United Railroads and PG&E workers, and had become symbols of the labor/capital struggle of the era.

"Even before the men were brought to trial," said Curt Gentry in his authoritative study of the case entitled "Frame-Up" (W.W. Norton & Co., Inc., New York, 1967), "the District Attorney of San Francisco possessed and suppressed evidence that conclusively proved their innocence. Yet despite the revelations of government investigators, who with secret dictaphones helped expose the frame-up, and the confessions or proven perjuries of each of the major witnesses, only the intervention of Woodrow Wilson saved Mooney from execution, and neither Wilson nor his successors were able to free the two men, who spent 23 years in prison for a crime they did not commit."

Billings received a full pardon from Gov. Brown in 1962—not because he was framed, not because he was innocent—but because he was rehabilitated! So, even in his last interview, at 79, Billings was defending his innocence: "I was attending a convention at the Palace Hotel," said Billings. "I met an old man, and when I told him I was Warren Billings, he immediately drew back, surprised and hostile."

"Oh, you're the fellow who threw that bomb!"

"No, I'm the fellow accused of it—and he didn't believe me. Now," Billings said, "he believed every word he read in the Examiner 50 years ago!"

Billings told the following story, not with bitterness, but a sense of irony, humor and a zest for life that few people even in their prime can claim.

GUARDIAN: How did you get involved in union organizing?

BILLINGS: I was working in a shoe factory in Brooklyn, and the Italian lasters—turn lasters as we used to call them, they make shoes inside out and then turn them right side out afterwards—they went on strike. I was working in the cutting room; I didn't have anything to do with the lasting department, but I saw the lasters on strike and I talked to some of the cutters and finally we decided that we ought to be on strike too. And we got everybody in the shop to go out . . . I didn't work long after that . . . Theoretically I got fired because I was incompetent . . . but I had been doing some union work on the side—well, I guess maybe that had something to do with it, I don't know.

GUARDIAN: When did you head west?

BILLINGS: In 1912 . . . I beat my way across the country on passenger trains, freight trains and any kind of trains . . . I was what the tramps used to call a gay cat. I rode the front end of the passenger trains . . .

I became class conscious when I was on the bum . . . I got in contact with members of the IWW and one fellow from Pennsylvania, from the coal mines . . . I never did find out his name . . .

GUARDIAN: I understand that for your first job in San Francisco you worked as a scab in a shoe factory. What was that all about?

BILLINGS: When I got to San Francisco I met a fellow on 4th Street. His name was Blackie but I don't know what his

The Last Interview With Warren Billings

The almost forgotten man in 'America's Dreyfus case'



Courtesy Bancroft Library

Nineteen-year-old Warren Billings (center) shortly after his arrest for the Preparedness Day bombings. To his left is Police Sergeant Charles Goff, and to his right is Assistant District Attorney James Brennan.

last name was—or what other name he had. But anyhow he showed me an IWW card. And so we got to talking about the Wobblies and one thing or another . . . He wanted to know what kind of work I did . . . and I told him that I was a shoe cutter. And he said do you want to go to work in a shoe factory and I said yes, certainly. He said, Well, I can tell you where you can get a job. . . . Out here at 18th and Bryant Street.

But, he said, there's a strike on. I said, Hey look, now what are you trying to do? You're trying to tell me you're an IWW and then you're trying to recruit me as a scab shoe worker. It don't jive.

So he said, No, you've got the wrong idea . . . There's a couple of fellas that are running this strike. One of them is the president of the Union and the other one is the secretary of the Union—the Shoe Workers Union. And he said, They're members of the IWW, both of them. Now, he said, they want a man to go into the shop and work and find out . . . who the people are that are buying these scab shoes so that they could put a secondary boycott—they didn't call it a secondary boycott at that time . . . they just called it a boycott. They wanted to put a boycott on the stores that are buying these shoes.

So I said, well, as a cutter I can find out who the people are that are buying these shoes. I said I don't know what kind of a job this is or what but I'll look into it and find out . . .

So he took me out to the IWW Hall on 17th Street—local 173 of the IWW at that time had a hall on 17th Street. I don't remember the number. It was on 17th between Mission and Valencia. It was right next to the Swedish, Danish, Norwegian Church. I can remember that, the sign was on the front of it.

But anyway, he introduced me to . . . Ted Hooper . . . the president. They told me what they wanted . . . so I said I'll go over to the shop and see what I can find out . . .

I went over to the shop and I walked in and of course I was obviously a tramp. My coat was burned in the corner where it had fallen down when I was sleeping next to a fire . . .

I told the guy that I was a shoe cutter . . . He said, well, we need a lining cutter . . . I'll pay you \$13.50 a week. That was wages them days . . .

GUARDIAN: I understand you met Tom Mooney while smuggling information from the shoe factory?

BILLINGS: I had to go out at night to meet the Shoe Workers. The men scabs were sleeping in the plant. The women were sleeping in the hotel over on Polk Street. The boss of the plant would take the women in his car to their hotel . . .

every afternoon after work. So I got him to take me out and drop me at 3rd and Market one time. I told him I wanted to go and see the red light district or something, you know, gave him some kind of alibi. So he dropped me there and I met these two Boot and Shoe Workers and they took me out to a place on Albion Ave. . . . And when I got there it was a kind of a large room with a lot of tables around in it, two or three or four people sitting at each table drinking beer . . .

Gees, what kind of a joint is this? Don't you know?

I said no.

Well, this is the Socialist Party Headquarters. So I told these guys, that's a fine place to be for a scab shoemaker. . . . You'll get my head beat off by these people . . . We'd better find another place to meet . . .

We can meet at Tom Mooney's . . . Tom lived on 15th Street between Mission and Valencia . . .

I met the Mooney family and they were very friendly. They knew what I was about and surely we were very friendly in a very short time.

Mrs. Mooney, Rena Mooney, was a music teacher. Of course old mother Mooney did the house work . . . And John Mooney was a molder but he was out of work. Tom was out of work also. They were both iron molders. They were both out of work . . . the factories had decided that they didn't want so many iron molders.

GUARDIAN: Why did you leave the shoe factory before the strike was over?

BILLINGS: Well, things were getting slightly warm for me around there because there were several things that happened in the plant which they kinda suspected that I had something to do with.

One of the things, this girl . . . was working on a fancy stitching sewing machine . . . I would go and talk to her and I would take a shoe cutter's knife—and a shoe cutter's knife has a removable blade which you can turn around backwards and the back end of it is smooth—makes a very fine screw driver for small screws.

And so I would turn my knife backwards and I'd go and talk to the girl and I'd sit down at the machine and I'd get her to looking across the room at some picture or something else and I'd be loosening the screws on the shoe machine.

So, after the shoe machine had run about ten or 15 minutes, it would jam and then she would have to send for the United Shoe Machinery man or Singer Sewing Machine man to come and fix the machine. And he'd come up

there about twice a day fixing the machine, not knowing why. The boss didn't know why either. But they kinda had suspicions . . .

GUARDIAN: What else were you up to?

BILLINGS: The shoe machines . . . were run by a main drive shaft over head . . . On this same drive shaft were oil cups . . . I had a lot of powdered emery dust and I was distributing a little at a time in these oil cups. The emery dust was doing its work on the bearings. Eventually they began to realize that there was somebody in the plant . . . I quit . . .

I lived in Tom Mooney's house for a short time and got a job with Buckingham and Hecht Shoe Company under the name of Gregory R. Smith. During that time I became president of the Boot and Shoe Workers Union.

I had a part time job, so on days when I was off, I worked for the Electrical Workers Union investigating high tension wires—where they ran and how many guards stationed where.

A fellow came over from Oakland looking for a man going over to Sacramento to deliver a suitcase for him . . . I was downstairs in the Waldorf Bar [1095 Market St.] and ordered a glass of beer. This guy came down and finally he said, your name wouldn't be Billings, would it? I was talking to John upstairs [Electrical Workers Union Office] and he told me to see you . . .

He didn't tell me what was in the suitcase, but I agreed for \$25 to deliver it . . .

The Union arranged for a man to meet me at the depot, so when I walked out from behind the baggage room, a man stepped out: Hello kid, how are you? So he told me to take the G Street and get off at 5th and K. I didn't pay any attention to who was on the platform with me.

I walked up the street a half block to the Silver Cup Saloon and I had been instructed to leave the suitcase by the radiator. When I started to walk away there were three men behind me—two had guns on me. . . Sacramento Detectives.

GUARDIAN: What was in the suitcase?

BILLINGS: Forty-seven sticks of dynamite and 200 feet of fuse.

Martin Swanson¹ went to Sacramento two days before I had even heard of the suitcase and told Sacramento police someone would be coming with the suitcase—describing to them the man who hired me to take it. So the police were ready to release me. But B.F. Cantrel, property Agent for PG&E . . . said they should find out who I was and what I was doing with the suitcase. . .

Martin Swanson tried to make a case against the Union for trying to dynamite the power plant in Sacramento. They kept asking me about it. I didn't know there was even a power plant there.

The whole thing was a frame up. Twenty years later I learned that Swanson was the man who put the dynamite in the suitcase.

GUARDIAN: How did you find out?

BILLINGS: A lot of things happen in

Continued on next page

1. Martin Swanson was a Pinkerton Detective, fired after government officials discovered that three union men he had trapped in a PG&E dynamiting plot were actually framed. Swanson was quickly hired by PG&E as head detective. The Sacramento incident labeled Billings a "known dynamiter," making him a prime target for the Preparedness Day bombing frame-up. The day after the Preparedness Day bombing, Swanson became special investigator in the case for San Francisco District Attorney Charles Fickert and helped put together the phony witnesses and perjured evidence that convicted Billings and Mooney.

20 years. Some people are in better business circumstances—some of them talk about what happened.

The guy they were trying to frame was a strike leader in Oakland who became a state Senator. He denies it all.

I was given 12 months and 20 days on the dynamite charge. I was given an immediate parole because the boss of the Union gave \$75 to the boss of the parole board.

GUARDIAN: That incident made you a prime suspect for the Preparedness Day Bombing. If you weren't actually planting bombs, what were you doing on Preparedness Day 1916?

BILLINGS: On July 22, I was ostensibly distributing paint remover on the sides of autos for the Machinists Union. They were on strike.

I was putting paint remover on the sides of autos sold less than a year—still under sales guarantee. Anything that happened to the cars, the sales people were supposed to fix up. At that time it cost [a lot] to repaint a car—especially a big Cadillac.

One I found belonged to Judge Dunne's² doctor. They drove down to

2. Ironically, Judge Frank H. Dunne presided over Billings' trial.

"There isn't a scrap of testimony in either the Mooney or Billings cases that wasn't perjured, except that of the man who drew the blueprints of Market Street," said editor Fremont Older to Upton Sinclair.

the parade and they stopped behind the Liebes building. Judge Dunne . . . had to have a shot every so often. When he came out he found an irregular white streak on the side of the car

which was paint remover of some kind.

GUARDIAN: Why were you chosen as one of the people to hang the bombing on?

3. San Francisco's establishment was so concerned with framing Mooney and Billings that the real murderers were never found. In his book *Frame-Up*, Curt Gentry presents some common theories about who actually planted the bomb:

a. Radical laborites Frederick and Leone Esmond were indicted by a 1921 San Francisco Grand Jury after letters threatening violence both at the Preparedness Parade and well after it were traced to the Esmonds. One of the letters even confessed to the crime. However, without explanation the indictments were dropped and the Esmonds disappeared.

b. "Foreigners" were prime suspects including Irish rebels, Mafia warlords and Chinese Tongs.

c. Four out of five witnesses described the man who planted the bomb as Mexican. Three weeks earlier, three Mexicans

had blown up a Southern Pacific train. The Preparedness Day bomb went off near the parading Spanish War Veterans and may have been in retaliation to the Spanish American War.

d. German sabotage was rampant during this era. While serving a sentence for espionage, German agent C.C. Crowley told an inmate that Mooney had not committed the bombing, and that the man who had was now safe in Mexico. An affidavit from Sporting News founder Alfred Spink, said that Spink's neighbor Powel Mertz, a former German Consul, knew that the Preparedness Day bombing was to happen. The German motive: A munitions ship bound for England was harbored on Preparedness Day near the bomb site. The saboteur having trouble reaching the ship because of parade crowds, abandoned the bomb at Market and Steuart. This is the theory Gentry favors. He sur-

BILLINGS: Because I was a friend of Tom Mooney—they thought I was Tom Mooney's most dangerous friend . . .

GUARDIAN: Who do you think did do the bombing?

BILLINGS: I have a theory of my own. There's nothing that I can prove.

I came to the conclusion that Martin Swanson was responsible, but that he didn't expect to kill anybody. The explosion was supposed to be a dud bomb. The suitcase was placed by Chris

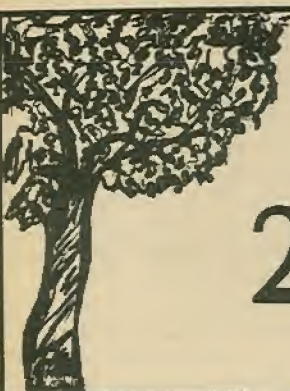
Continued on page 21

mises that the reason it was never investigated is because Crowley was under the employ of District Attorney Fickert shortly before the bombing.

e. Louis J. Smith, employed as a saboteur by the Germans, confessed to his sister and brother that he had dropped the Preparedness Day bomb in exchange for \$10,000 (but that he only received \$2,000).

f. "To many in labor," said Gentry, "the bombing and the frame-up were a single package."

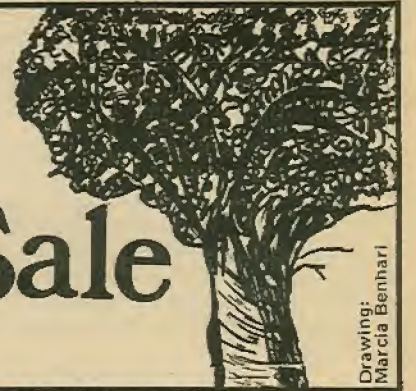
"According to advocates of this theory, various persons—usually identified as Martin Swanson working on behalf of the Law and Order Committee of the San Francisco Chamber of Commerce or United Railroads or both—were responsible for both the parade bombing and the frame-up . . ."



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THE SAN FRANCISCO BAY GUARDIAN, October 4, 1972

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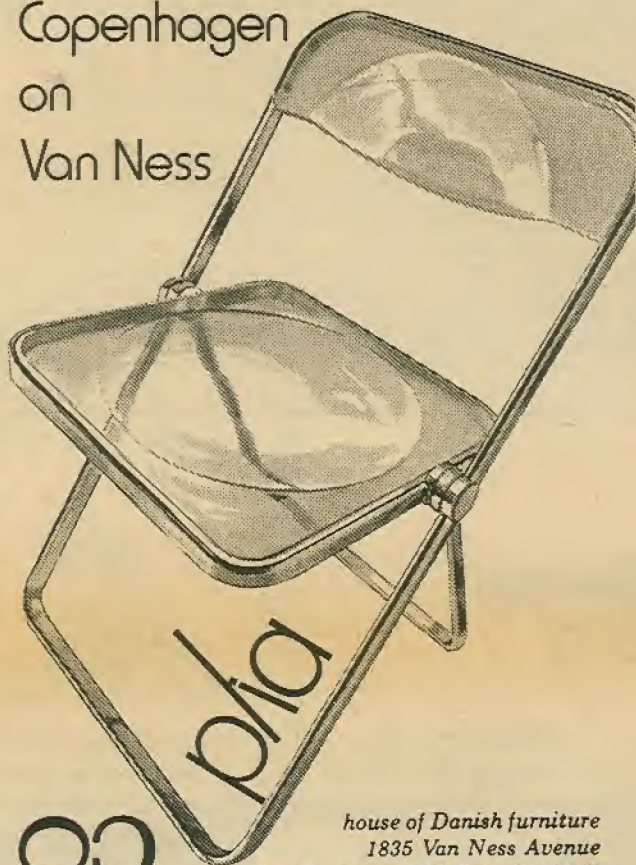
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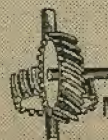
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The Federal Trade Commission has published the results of its latest tests for tar and nicotine content of 142 varieties of domestic cigarettes. Details of the test results may be obtained from the Legal and Public Records Division, FTC, Washington, D.C. 20580.

Non-filter cigarettes tended to have much higher tar and nicotine content than filter cigarettes. The worst cigarette is Players (34 milligrams tar, 2.4 milligrams nicotine) and the least harmful cigarette is Carlton 70's (1 milligram tar, 0.2 milligram nicotine). Here are the figures for some of the most popular brands listed in order of tar content:

BRAND	TYPE	TAR	NICO-TINE
Camel	R	30	2.0
Chesterfield	K	28	1.8
Lucky Strike	R	27	1.6
Pall Mall	K	27	1.7
Old Gold Straights	K	26	1.5
Winston	K/F	21	1.4
Lucky Filters	K/F	21	1.5
Tareyton	K/F	21	1.4
Pall Mall	K/F	20	1.4
Old Gold Filters	K/F	20	1.3
Salem	K/F/M	20	1.4
Kool	R/M	20	1.5
Benson & Hedges	100/F/M	20	1.4
Benson & Hedges	100	19	1.4
L & M	K/F	19	1.4
Newport	K/F	19	1.4
Kent	K/F/M	18	1.1
Kool	K/F/M	18	1.5
Marlboro	K/F	18	1.3
Viceroy	K/F	18	1.3
Lark	K/F	17	1.2
Kent	K/F	17	1.1
Marlboro	K/F/M	16	1.1
Parliament	K/F	16	1.1
True	K/F	12	0.8
True	K/F/M	12	0.7

(R-reg. size; K-king size; F-filter; M-menthol).

Former Deputy Atty. Gen. Neil Gendel will teach a class on consumerism in the 1970's at U.C. Extension this fall. The three-credit class will meet on Thursday evenings, beginning the last

week of September, at the San Francisco U.C. Extension Center, 50 Laguna St. For further information, contact U.C. Extension (861-6833).

The San Francisco Shoppers' Committee is staging a one-day beef boycott to protest sharply rising food costs, and asks San Franciscans to join in an informational picket and beef boycott at the Safeway Store at 7th and Cabrillo at 12 noon on Saturday, Sept. 23.

BARGAIN BASEMENT

Results of the Guardian's search for the best bargains in town will be published in each issue in this column. Our definition of a bargain is a minimum 30% reduction in price on standard items; any unusual or hard-to-get items of high quality combined with low prices and/or special service. If you know of any great bargains or sales, please write or call Marcy Kates at the Guardian (861-9600). Telegram if it's hot.

Beginning Thursday, Sept. 21, and running through the weekend, Walk/Wait, San Francisco's only gallery of industrial design, will be closing out its entire collection of industrial Americana: authentic traffic lights (Oakland's old traffic lights work on 110v), highway signs, neon displays, billboards (full size ones which can be applied like wall paper) and advertising memorabilia. Run to Walk/Wait, 3376 Sacramento St.

Ever get hunger pangs for doughnuts and other goodies in the middle of the night? Stempel's Doughnut Shoppe, 200 Potrero (near 16th) has cheap doughnuts and is open all night. Prices start at 96¢ a dozen. Also, big cakes and trays of cupcakes.

Rose has been hunting in San Francisco ever since the Great Depression. She swears by the bargain aisle on the main floor of the Emporium. "I never have to go any further than the bargain aisle—that's where I get great ideas for Christmas gifts." Here are a few of the best bargains the Guardian found on a recent visit to the Emporium's bargain aisle: Jean Nate Hand Tone (bath and body lotion) 8 oz. for 99¢ (regularly 4

oz. for \$1.50) and men's Levis (double-knit flares) reduced from \$13 to \$4.99.

Eclairs for 25¢? You can get them at the giant Woolworth's bakery on Market St. They're fresh, with good whipped cream and standard chocolate. Woolworth's also sells doughnuts—95¢ for a baker's dozen (13).

There's a sale every day on the 6th floor of Joseph Magnin (on Stockton at O'Farrell). The department, Magnorama, gathers clothes from other parts of the store and sells them at half price. Recent examples: black velvet dress trimmed with white lace reduced from \$32 to \$16. Embroidered muslin blouses reduced from \$21 to \$10.50. □

VOLUNTEER!

Now is the time to volunteer for political campaigns. There's a potpourri of office work to be done—telephoning, mailing literature, typing, etc. Here are some candidates and proposition friends/foes that need help:

McGOVERN (President): Northern Calif. Headquarters: 415 Sansome, 956-7500. San Francisco: 1435 Market, 864-7400. Berkeley: 1824 University, 841-9322. Larkspur: 1011 Magnolia, 461-1644. Oakland: 43 Grand, 451-3046. Palo Alto: 2437 Birch, 326-3900.

BOAS: (Congress, 6th District): 630 Van Ness (betw. Golden Gate and Turk), 771-8440. Boas needs a driver and helpers to drive a truck and distribute signs throughout city Monday-Friday. Truck, gas and lunch will be provided.

DELLUMS (Congress, 7th District): 6525 Shattuck, Oakland, 658-9241.

STEWART (Congress, 17th District): 526 University, Palo Alto, 328-2650.

McCLOSKEY (Congress, 17th District): 220 University, Palo Alto, 326-7383.

PELOSI (State Senate, 9th District): 1429 Market, 864-8585.

MARKS (State Senate, 9th District): 149 California, Rm. 412, 397-3000.

NO ON 17 (Death Penalty Initiative): 593 Market, Rm. 227, 433-2753.

YES ON 19 (California Marijuana Initiative): 2221 Filbert (near Fillmore), 922-6243. They especially need people to pass out literature and sit at CMI tables.

YES ON 20 (Coastal Protection Initiative): Skyline at La Honda, Woodside, 851-7418.

NO ON 22 (Farm Labor Initiative): United Farm Workers' Organizing Committee: 948 Haight, 864-5613. Volunteers needed for educational campaign (leafleting, speaking, etc.) to tell the truth about Prop. 22—that it is anti-farm workers, rather than in support of farm workers, as the summary of the initiative implies. Staff member needed—for working 12 hours a day, seven days a week, you will get room and board plus \$5. "You have to be a little crazy to do this," says a UFWOC spokeswoman, "but you will learn a lot about community organizing."

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LET'S STOP THE KILLING

The Death Penalty Initiative is a dangerous and radical piece of business from beginning to end.

Straightaway, it is imperative to emphasize that, in an unprecedented way, Proposition 17 would totally and completely bar the courts from reviewing the penalty of death under any provision of the California Constitution.

It would be bad enough for Atty. Gen. Younger & Co. to simply offer a constitutional amendment saying the death penalty is not "cruel or unusual" and thereby overturn the California Supreme Court's decision. It is quite another to propose an amendment which not only says this, but goes on to say that this punishment "shall not contravene any other provision of this constitution."

This move, the American Civil Liberties Union points out, violates the long-standing separation of governmental powers into three branches and sets a dangerous precedent which would be used to prevent the courts from protecting economic or political rights of the

right, the left or anybody else. The courts could have no voice in the realm of capital punishment, which is what the cops want. They want, in effect, to be the judge, jury and executioner.

Not only is the initiative dangerous and radical, but the means of getting it qualified for the ballot, as our story demonstrates in great detail, is extremely dangerous and radical business.

For the whole campaign, starting with the attorney general pledging the "power and influence" of his office to the L.A. police/sheriff/DA combine producing a half-million signatures in record time, was a frightening case study of how statewide police power was almost instantly transformed and mobilized into a political machine.

We could find no comparable precedent in California or U.S. history in which the police/DA/penal establishment so effectively took over the state political processes after they were disappointed with a court's ruling.

What can be done about this *fait accompli*? What can be done to see that

it does not happen again? (This point is crucial: for, if police can qualify an initiative for capital punishment, what's to prevent them from going after impossibly high wages, the right to strike, more lenient wire-tapping, fewer restrictions on arrests and stop-and-frisk policies? They've demonstrated they can put together a powerful machine using taxpayers' time, funds, public buildings and public trust.)

The Guardian recommends that (a) Secretary of State Edmund G. Brown, Jr., move swiftly to take the initiative off the ballot (what happened here is far more dangerous than the fraud he's turned up on five propositions.)

(b) A legislative committee, perhaps Dymally's on Elections and Reapportionment in the Senate or Waxman's in the Assembly, should move swiftly to hold hearings on this abuse of police power, subpoena witnesses and consider disciplinary and impeachment proceedings if necessary against public officers who've abused their public trust. The hearings should find out what happened.



They should also recommend legislation that would specifically and categorically prevent the police, or any other arm of government, from perverting or usurping the initiative process reserved for the citizens.

P.S. Tom Mooney is the best reason there is against capital punishment. (Mooney/Billings, p. 7). Were it not for the intervention of President Wilson in 1917, the law and order forces of California would have executed Mooney for a crime he didn't commit. □

KPIX/KQED vs THE PRESS CLUB

More on the continuing saga of the Press Club that discriminates against working newswomen/newsmen:

About 50 television journalists from KPIX and KQED's news staffs have withdrawn en masse from the Oct. 6 San Francisco Press Club Radio-Television Awards Competition. KPIX, the city's No. 1 news show in ratings for years, has each year won 50 to 60% of the tv awards.

In a letter to Ken Dunham, a PT&T public relations man who heads up this year's Radio-TV Awards Committee, KPIX News Director Ron E. Mires withdrew as a member of the Awards Committee and enclosed this communication from 36 "working members of the KPIX news department":

"We do not feel the Press Club reflects the thinking of the people involved in journalism in the Bay Area, nor does it represent their best interests. While exact figures aren't available, the vast majority of Press Club members are not working journalists but are businessmen who use the Press Club as a social club.

"The Press Club does not allow women to be 'active' members. Since women play an extremely important role in the Bay Area news media today, we feel we cannot support a Press Club which excludes them from full voting membership and use of all Press Club facilities. It's our belief that an organization bearing the name of Press Club should be open to all working members of the Press and should be in the forefront of the struggle for freedom of information and equality.

"The Press Club Newspaper Awards exclude certain of the 'alternative' press, including the Bay Guardian, from competition."

Joe Russin, news director of KQED, sent the following letter to PT&T's Dunham on behalf of the entire Newsroom staff:

"Our reticence [not to participate in this year's competition] is based primarily upon three objections. In the first instance, we think it absurd and offensive that women are not permitted equal participation in the Press Club itself. [Eds. note: KQED's Marilyn Baker was barred from the press club on a 9-1 vote, Howard Freeman dissenting, two months after the club accepted the doorman of the Clift Hotel as an associate member.]

"Secondly we think the considerable participation of non-journalists and public relations people in the organization and judging of the contest casts doubt upon the validity of the award process.

"Thirdly, the repeated exclusion of the San Francisco Bay Guardian from Press Club competitions raises disturbing questions about the integrity of the Press Club awards. Although the Guardian obviously is not eligible for Radio-Television competition we cannot agree to its exclusion from all competition."

"Channel 9 would be delighted to work with you towards a restructuring of the competition that would meet these objections."

We asked Richard Alexander, Examiner reporter and president of the San Francisco Press Club, to respond to

the KPIX objections (Alexander would not comment on KQED's letter since he hadn't seen it).

On full membership for women: KPIX's statement "reflects my thinking. I think as a press club we should be representative of all members of the press . . . The question is coming to a vote on Oct. 5 . . . I wouldn't want to make any predictions, but quite a campaign is being mounted to defeat this again."

On businessmen as members: "I agree" with KPIX's statement. "I don't know the exact numbers [of businessmen and journalists] but it's certainly not a representative amount of news people. This is traditional with press clubs because businessmen support them and spend money."

On exclusion of the Guardian and the alternative press from contests: "I don't agree with [KPIX's statement] entirely. As the awards are set up now, and there have to be some guidelines, only dailies and weeklies qualify. I can't say the Bay Guardian is being excluded because it's alternative."

(Note: the Guardian has never been told, by Alexander or anybody else at the Club, why the guidelines were abruptly changed in 1970 to exclude the Guardian; the guidelines, after all, didn't seem to bother the Club from 1967-69 when the Guardian won four of the nine awards available in its non-daily category. We surmise it had something to do with the fact that the Awards Committee then was chaired by Larry McDonnell of PG&E and was comprised of PR representatives from PG&E, Bechtel, General Electric, Crown

Zellerbach, Westinghouse, Editor and Publisher and two ad agencies.

Would the awards committee and the club accept KQED's offer and work toward meeting the three objections?

"You kinda got me there," Dunham said. "I haven't gotten time to think it out. The letters came in the 7th inning. They were a disappointment to me. We have very little choice but to go ahead."

By Carol Kroot

CLEM'S BACK IN ACTION, FOLKS!

"The beach belongs to you—Don't lock it up. Vote NO on Proposition 20."

(Billboard at an important intersection in Hollywood, the first spotted in the upcoming Whitaker and Baxter campaign to smear the Coastal Protection initiative, conservation's last chance on the California coast.)

A reporter called up Clem Whitaker at Whitaker & Baxter headquarters in San Francisco and asked a couple of questions. Is that your billboard?

Replied Whitaker, "We have one that goes to that point."

"Isn't that a little misleading?"

Replied Whitaker: "I have absolutely no comment." □

PRESIDENT NIXON SPEAKS IN 1968 AND 1972



"If in November this war is not over, after all of this power has been at their disposal, then I say that the American people will be justified to elect new leadership. And I pledge to you the new leadership will end the war and win the peace in the Pacific." *New Hampshire, March 3, 1968*

"If there is no settlement by Election Day, then I say they have had their chance; give us a chance and we will end the war." *N.Y. Times, Oct. 5, 1968*

On Sept. 12, the Enterprise, a U.S. aircraft carrier, sailed from San Francisco

loaded with 5,000 men, 100 war planes and 6 million pounds of explosives. Destination: Nixon's War in Indochina.

A Lilliputian blockade set in as 50 people in 20 small boats (kyacks, canoes, rowboats, skiffs) stationed themselves in the bay, as the American Friends Service Committee put it, "between the U.S. Aircraft Carrier Enterprise and the Indo-Chinese people." (left) Lining the bay were 28 more boat pickets (center).

The Coast Guard went into action and besieged the boats with ships, a hydrofoil and a Navy helicopter. The little boats swamped (right) as the Coast Guard tried to tow them away.

Those that got through the Coast Guard boats were buzzed and swamped by the helicopter.

And the Enterprise steamed off to war on schedule.

"Our main objective," said Bob Levering of the Friends, demonstration organizers, "was to make everyone conscious that troops and aircraft carriers are leaving for Vietnam, and that the air war is an attempt by Nixon to obscure the nature of his war policy."

Nixon boasts of bringing the ground troops home, Levering said, but he still maintains an estimated 40,000 troops stationed on eight (under President Johnson the maximum was three)

aircraft carriers off Vietnamese shores. That doesn't include the air war troops (49,000 in Thailand alone) stationed in countries within easy flight of Vietnam.

"We want an end of the Vietnam War, not a changing of the color of the skins of those who are dying," said Barry Romo, a former Army lieutenant and a national coordinator of Vietnam Veterans Against the War, in Miami. Nixon's policy is the precise opposite: to continue the war from the decks of the Enterprise and keep us conditioned to senseless bloodshed as long as our own kin are spared. □



On a field trip: A. Lincoln and friends.

Photo: Roger Lubin

OCTOBER 5

BAY GUARDIAN

CALENDAR

By Vicki Sufian

The Guardian's Selective calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: Sept. 29; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late.

*no admission charge

Thurs. 21

SENSUOUS NUDES AND HEADS: all 69 of Henri Matisse's bronze sculptures, University Art Museum, 2621 Durant, Berk., 11 a.m.-5 p.m., Wed.-Sun., \$1, students and children free.

JAMES COTTON BLUES Band, funky soul and blues from an old master, Keystone Berkeley, 2119 University, Berk., 841-9903, thru Sat.

"THE BREADWINNER," about a black family in the deep South, Encore Theatre, 430 Mason, 929-9148, 7 p.m., Tues.-Sun., \$3.50 and \$4.

Fri. 22

***UNION SQUARE SHOPPER** disruption: The Mime Troupe hits this heart of spendthriftery with "Frozen Wages," a spoof on Nixon's economic policy, Union Square, noon.

"OLYMPIA, PART ONE," the incredible film of the 1936 Olympics in the midst of Nazi Germany, part two tomorrow, Pacific Film Archive, University Art Museum, 2621 Durant, Berk., 642-1412, 9:30 p.m., \$1.

BUDDY RICH Big Band, fast talking, fast drumming, Marin Veterans' Memorial Theatre, San Rafael, 472-3500, 8:30 p.m., \$4.25-\$5.75.

Sat. 23

***MIME TROUPE:** "High Rises" and "Frozen Wages," Golden Gate Park, across from McLaren Lodge, 2 p.m.

PACIFIC BALLET offerings: "Scherzade," "The Silver Pilgrimage" and "Firebird," Veterans' Auditorium, SF Civic Center, 552-1166, 8:30 p.m., \$2.50-\$4.50.

STEVE MILLER BAND, Clover, Asleep at the Wheel, Sierra Club Show, profits to Yes on Prop. 20, Marin Veterans' Memorial Theatre, San Rafael, 479-1100, \$3.50 in advance, \$4.00 door.

FOR THE WEEKEND

"THE SARAGOSSA MANUSCRIPT," a masterly, funny Polish film based on the cabalistic system with a seemingly unending story within a story plot, and "Kwaidan," Japanese ghostly tales, Clay Theatre, Fillmore/Clay, 346-1123, Thurs.-Sat., \$1.50.

"MOTHER," heavy Russian silent classic film, YWCA, 620 Sutter, 775-6500, 8 p.m., Fri. (women only) and Sun., 75¢.

ADVERTISING ART Bargain Hunters: closing-out sale of authentic traffic lights, billboards, neon displays, Walk/Wait, 3376 Sacramento, 11 a.m.-6 p.m., Thurs.-Sat.

SONNY ROLLINS, enough said!, Keystone Korner, 750 Vallejo, 781-0697, Thurs.-Sun.

"JAMILYA," a new Russian film set in a remote tribal mountain village centers around a growing boy watching a furtive love affair, Surf Theatre, Irving/46th, 664-6300, thru Tues.

BRONZE HOG, good-time rock and roll, New Orleans House, 1505 San Pablo, Berk., 525-2221, Fri.-Sat.

VINCE GUARALDI, mellifluous jazz pianist, and Jon Hendricks and Family, jazz songsters, concert proceeds go to purchase of new birds and their protection at Palace of Fine Arts Lagoon, Paul Masson Mt. Vineyards, Saratoga, 3 p.m., Sat.-Sun., \$3.50 at Ticketron outlets.

***THEATRE CIRCUS-BY-THE-SEA,"** theatre, dance and music groups, clowns and circus performers, Fort Funston, 2 p.m.-evening, Fri.

Tues. 26

COLOR FLASH: exhibit of stained glass windows from medieval to contemporary, SF Art Institute, 800 Chestnut, 771-7020, thru Oct. 2.

IF YOU WANT to get back into the dances of yesteryear—the cha cha, pom pom, tango—register for ballroom dancing classes beginning Thurs., Sept. 28 for couples or Fri., Sept. 29 for dancers without partners, Recreational Arts Building, 50 Scott, 558-4268, 8 p.m.

Mon. 25

FOR THOSE of you who know Wagnerian opera is great opera but can't really get into it: hear KPFA opera critic Michael Barclay talk about "Die Walkure" and give you tips on how to enjoy the German giant, SF Jewish Community Center, 3200 California, 346-6040, 8:30 p.m.

***"PATHS IN THE CABALA** and the Tarot": Dr. Anthony Gardiner, an Oriental and occult philosophy expert, explores the Tarot as influenced

Sun. 24

***"THE DRAGON LADY'S REVENGE,"** the Mime Troupe's full-length mystery thriller about the Indochina drug trade, Golden Gate Park, across from McLaren Lodge, 2 p.m.

***SUNDAY INSOUCIANCE:** SF Tomorrow picnic, rock, folk music, art displays, guided walking talk with Margot Doss, Golden Gate Park, McLaren Lodge, 11 a.m.-6 p.m.

BUSTER KEATON in "Cops," and

Thurs. 28

***FIND OUT WHERE** candidates stand on environmental issues, debate among Boas, Mailliard and Storet, and Marks and Pelosi, sponsored by SF Tomorrow, Fireman's Fund Ins. Co. auditorium, 3333 California, 8 p.m.

POT LUCK: THE WING, an improvisational comedy troupe, Intersection, 756 Union, 8:30 p.m., \$1 donation, every Thurs. thru Oct. 26.

WOMEN'S NIGHT: musicians, poets,

Fri. 29

"STUDENT PRINCE of Old Heidelberg," Ernst Lubitsch love story, Lubitsch lusty scenes, Avenue Photo-play Society, 2650 San Bruno, 468-2636, 8:30 p.m.

"SCRIABIN CONCERTO," "La Valse," "The Silver Pilgrimage" and "Firebird," new and old ballets by Pacific Ballet, Veterans' Auditorium, SF Civic Center, 552-1166, 8:30 p.m., \$2.50-\$4.50.

Sat. 30

LAST CHANCE until Nov. to see the best \$1, Sat. night entertainment, Pitschel Players, Intersection, 756 Union, 8:30 and 10 p.m., \$1 (for both shows).

***BUMPKISS PUPPETS,** paper-mache actors, perform from their original repertoire of plays, "The Magic Sea," "The Carrot Show" and "The Turkey's Door," Golden Gate Park, Sharon Meadow near the children's playground, 1 p.m., every Sat. thru Oct. 14.

WINDWALK SALE books, clothes

The Monterey Jazz Festival — Everbody Out There is a Closet Freak at Heart

By Jess Ritter

The great Jazz Diaspora, begun in the '50s when rock and roll started generating the mass audience excitement missing from avant-garde jazz, has come to an end.

The 15th Monterey Jazz Festival this past weekend confirmed what we've been hearing from New York and Los Angeles for the past six months: "Jazz is back." It never really went away, but the phrase is useful and trendy enough to be around for a while.

By any standards (except those of the '50s-cool jazz snob) the past weekend in Monterey was a solid jazz success: three days of Monterey-perfect, time-suspended sunshine, a full spectrum of contemporary jazz, a non-stop party cooking on the mellow back burners.

Festival organizer Jimmy Lyons and his musical director John Lewis (of the Modern Jazz Quartet) clearly reacted to past criticism of the Monterey Festivals that the programs avoided what was new in jazz for the safe and conventional. The 15th festival presented almost the complete jazz spectrum, from blues to free-form electronic explorations, from The Seaside Community Choir gospel to Herbie Hancock's Septet with Moog Synthesizer. By Sunday night, the contemporary jazz continuum of blues, gospel, jam session, jazz composition and head arrangement wove into a tapestry that can be recorded only as a cloth of rich sensations.

Friday evening. We are hunting for parking in the camper-crowded streets around the Steinbeck-funky Monterey County Fairgrounds, chilled by a late-hanging summer fog. Backpackers, including one who hitched in from West Virginia, are casing the entrances which are manned by hordes of Western Security Guards in bad-guy black cowboy hats. Campers and mobile homes snuffle up against the curb like stranded pachyderms.

In the fairgrounds, people sit and sprawl on the thick grass and browse along the line of concession booths. The wares this year are almost exclusively arts and crafts representing a surprising diversity of Black art and culture. This, plus the predominantly Black audience (I'd guess 70 per cent) is a far cry from the WASPish orientation of early festival years. Throughout the weekend, there was a distinct sense of Black pride in and identification with jazz culture.

In the music area, the traditional Friday night party is well underway before the Modern Jazz Quartet, a festival mainstay in years past, opens the program. The drinking and conversation level are particularly high in the boxes at stage right. The only times this party quieted the whole weekend were in puzzlement at Herbie Hancock and in simple, profound homage to Roberta Flack.

On tunes like "Legendary Profile," the MJQ shows a gratifying amount of blues sense, transcending their tendency towards cool precision that used to leave a lot of us unmoved. Guest soloist Laurindo Almeida, the great Brazilian jazz and concert guitarist, seems at ease with the group but unsure of the complex Villa-Lobos composition he's chosen. Periodically an ascending or descending 727 blots out both music and consciousness in a deafening roar, the fairgrounds located directly downrange from the Monterey airport. Occasionally the jet roar is on cue, at the end of a solo, for instance or, on Sunday evening, just as Roberta Flack makes her queenly exit after her first set. The only solution seems to have killer arrangers like Quincy Jones or Oliver Nelson score compositions for the jets, if they can find 727 pilots to read the charts.

Drummer Elvin Jones, leading his own quartet after seven years with John Coltrane, doesn't get his "circles of sound" into orbit. Jones seems to be in a hiatus with his group, which didn't show much at the Bay Area Jazz Festival in Oakland, either—a shame, because Jones is a drummer's drummer in the



Top: left, Bassist Percy Heath of the Modern Jazz Quartet; center, Eddie "Cleanhead" Vinson "got himself a new set of teeth which give him even firmer chops on his alto;" right, Quincy Jones gives a "greasy" version of "The Ironside Theme." Center: all-time jazz great Clark Terry on the flugelhorn; lower left, steady drummer Louis Bellson "does a full three days' job of work." Bottom left: pianist/composer Herbie Hancock; bottom right, Brady in green with Laverne (left) wearing magenta jumpsuit and matching wig and Ida in electric blue jumpsuit and matching wig.

sense of exploring new jazz meters.

Stan Kenton's young, ragged but powerhouse band closes things down Friday evening. Kenton is missing, suddenly hospitalized with a serious abdominal malady, and drummer Buddy Rich steps in to lead. Ironically, although Rich drives the band well with his characteristic furious beat, he doesn't match the big-band explosions of Kenton's young drummer, Peter Erskine.

We are now in the Hunt Club bar around about midnight where the musicians, press, and jazz camp-followers gather throughout the festival. The musicians socialize as actively as the audience; by 1972, Monterey has created its distinct Gestalt of jazz, booze, and weekend boogieing. San Francisco's John Handy, although not on the weekend program, is a festival heavy, effusively greeted by performers like Clark Terry, Milt Jackson, Dizzy Gillespie. He always seems to be moving in the middle of jazz action.

Saturday Morning. We are reeling into the too-early 10 a.m. sunshine from the motel room, also into a party in full blast around the pool. Drinkers choogle up and down the pool, balancing 16-oz. cans of Coors. One asks for help.

"Hey baby, bring my glasses so's I can see to swim. I might run into the walls."

Another admonishes his fellow drinkers. "Throw them beer cans out of the pool, we don't want to leave no ring around the pool. You know what those people say about us after we're gone."

The motel houses jazz musicians, their families and friends. Parties move in and out of the poolside glass doors. Sounds of Aretha Franklin on tape mingle with an Oakland A's broadcast.

Saturday Afternoon. We are walking through the pleasant reek of

barbecued shish-kabob coming from the Arab Club food stand along the fairgrounds booth area. Across the way, Congregation Beth Israel serves hot pas-trami and steak sandwiches. Between the Arabs and the Jews children frolic on the grass; backpackers sit on bedrolls and pass around a bottle of Cribari White.

Onstage, a huge blues aggregation kicks off Jon Hendricks' evocative and stomping "Evolution of the Blues Song." Marin resident Hendricks (formerly of Lambert, Hendricks and Ross vocal jazz trio) opens with his rocking, tough version of "Everyday I Have the Blues," moving into a lean, poetic history of Black music in America. The Seaside Gospel Choir, gospel singer Bessie Griffin, blues singers Jimmy Witherspoon and Eddie "Cleanhead" Vinson move in and out of the narration. Hendricks' occasional-rhyme poetry swings like the music: "When man got music, he had two chances—to sing and dance. When the first man both sang and danced he drove out the evil spirits, healed the sick and even changed the weather!" Cleanhead Vinson's shining dome then becomes the blues: "Folks call me Mr. Cleanhead, just because my head is bald/ But with the stuff I use, I don't need no hair a-tall." After going around snaggle-toothed for years, Mr. Cleanhead from Texas got himself a new set of teeth which give him even firmer chops on his alto.

Half the audience hangs onto Hendricks and the blues; the other half is into the Saturday afternoon Monterey fashion parade. "Super Fly" is this year's style for men—body fitted, skin-tight knit suits and Jamaica planter hats. Purple and white are this year's colors. As at the Bay Area Jazz Festival, the new jazz audience grooves on itself also. Overcome by the music, a dancer will

rise up to boogie in place. Photographers rush over; the crowd stands to point and incite the dancer; unspoken competition emerges as another dancer gets the call three aisles away, all of which profoundly discourages the purist jazz critics, their cerebral jazz criteria failing to recognize this ultimate accolade, this blood-heat homage to music of the senses . . .

Onstage, "Spoon" starts to tear it all up. He will not be denied. After closing the narration with two tunes, he gets the curtain reopened and keeps on, backed by a longhair white group. The curtain closes again. Spoon pushes the curtain aside.

"Who closed that curtain? Open that curtain! I got my knife! Open it up! I got my knife!" The guitarist, Robin Ford from, yes, Ukiah, pushes through the curtain. Spoon and the crowd are into a direct two-way conversation. The guitarist returns with an alto, blows three funky bars and gives up—split reed. Spoon patiently holds the mike as the guitarist tries singing a few bars of blues. Spoon is edgy, truly blues-tough, but the faintly cool ocean breeze and warm sunshine keep mellowing the crowd. A blues concert becomes blues experience.

"I mixed some reds with some whiskey and damn near lost my mind,"—Spoon's into a new blues—"You can smoke a little dope and that's all right/ But if you mix reds and whiskey you'll end up in some alley dead." The crowd, full of sunshine, blues and gin, hears him good.

Saturday Evening. A microcosmic history of jazz: everything but Dixieland. We are trying hard to follow the monophonic vagaries of the Herbie Hancock Septet, which never really warms up (one of the risks Hancock takes, if I understand his theory about not warming up a group and "playing back" the vibrations of the audience). I admire Hancock's piano work but have to admit I can't get behind his group, which may well be my own limitation. The Moog Synthesizer sounds like ersatz movie mood music, and the crowd reacts about like I do.

The evening belongs to Sonny Rollins from the moment he strides on stage in floor-length flowing purple robe, a Nebuchadnezzar of Jazz. Rollins, the man after Pres Young, Parker and Coltrane, lays the audience back joyfully with his astonishingly complex harmonic sense. He takes us along with him, moving from chord changes to different keys, recognizing a tune, working it up, moving away from it, returning to it in another key. The music is as demanding as any avant-garde jazz, yet Rollins always swings and the audience loves working along with him. The quartet lays back to listen, coming in when he finds a theme. Rollins strides off to a standing ovation and returns for an encore. He can't stand still, moving from place to place as the other musicians solo.

"Do it Sonny, blow it," begs a fan to my left. (Periodically Rollins gives up playing publicly to retire to some cheap room in New York's East Side or over in Jersey, blowing six and eight hours a day by himself, pushing his tenor farther and farther out there . . .)

Joe Williams follows to cook on the blues, always good, backed by what becomes the resident group for Monterey 1972—Louis Bellson on drums, Mundel Lowe on guitar, John Lewis of the MJQ on piano. Ron Carter, an articulate young string bass player from New York, rounds it out. Louis Bellson, my favorite drummer, does a full three-day's job of work, backing up blues, traditional and modern jazz groups with exacting finesse.

Now Pianist Mary Lou Williams, whom I cut my jazz teeth on in little Kansas City clubs in the '40s, demonstrates how progressive jazz flowed out of KC jump (just by playing) and the jazz circle seems full and just. It was Mary Lou, jamming in KC with Ben Webster and Pres Young, arranging for Andy Kirk, playing with Goodman, who insisted jazz lost its audience by turning cool in the '50s.

The Giants of Jazz are taking it home this Saturday midnight, old Roy Eldridge ripping off bar after bar of upper register trumpet, trying insistently to make Thelonius Monk laugh (he fails). Art Blakey, Al McKibbon, Sonny Stitt, Clark Terry, Kai Winding chase it around

like the professionals they are and the juiced crowd loves it. With the exception of McKibbin, every man in the set led his own group at one time or another.

Sunday Afternoon. The campers and land cruisers are swaying gently beside the fairgrounds. One restaurant parking lot is loaded with the bikers, another with the backpackers. The grounds crew has cleaned up the trash overnight; the grass cushions wine drinkers and communal picnics. This afternoon belongs to the future—the program consisting of young jazz talent discovered by the California High School Jazz Competition organized and created by Monterey Jazz Festival funds and talent. The Bonita High School Band from La Verne, California, stomps and slashes its way through some complex charts, the 16 and 17-year-old musicians astonishingly professional. Appropriate bubbles swirl up from the front rows as the band plays "The Jabberwocky and Titanium Blues," composed by 17-year-old alto sax player Gordon Goodwin, the composition swinging across a full jazz continuum. These kids are beyond what we ever dreamed of in the Wellsville, Kansas marching band.

The afternoon's virtuoso performance, however, belongs to young Patrice Rushen, pianist with the Alain Locke High School Jazz Combo from Watts, California. Rushen's flowing jazz lines and strong right hand piano work mean stardom, no less. The whole group plays with a jazz maturity far beyond its teen-age years, for that matter. Things happen quicker in Watts.

The High School All-Star Band winds up playing a two-hour stint for guest conductors Oliver Nelson, Clark Terry and Ladd McIntosh. Dizzy Gillespie, resplendent in Sierra Maestra casual camouflage gear, breezes onstage to carry on the year's heaviest metaphysical conversation in scat bop exchanges with Terry. Clark Terry's cascading flugelhorn notes and ebullient manner tickle the crowd's festival high. The masters of the over-



Left: "Dizzy Gillespie, resplendent in Sierra maestra casual camouflage gear." Center: Jazz lovers in the morning. Right: Patrice Rushen, 17-year-old pianist from Watts.

sized trumpet and off-center trumpet hold court, and we know we are before kings. (By Sunday night, we have unexpectedly heard four of the world's five baddest trumpet players—Roy Eldridge, Clark Terry, Gillespie and Ellington's first-chair screamer Cat Anderson, sitting with Quincy Jones' group.) Terry's heartbreakingly beautiful solo on Ladd McIntosh's composition "In Memoriam," written for the murdered Israeli Olympic athletes, crushes us into the other world outside the gates.

We are now digging the jazz festival super-voyeur trip. Couples are languidly moving down the aisles to be seen, one dude in purple and white jump suit, a purple scarf draped elegantly around the high crown of his hat. His date is popping camera lenses, undulating in a purple and white knit dress with cutout panels from buttocks dimples behind to pubic hair in front. Clark Terry fades out with a steamy "Take the A Train" as 7,000 of us vaporize into the pink-red blush of the Monterey sunset.

Sunday Evening. We're finding how long we can sustain a jazz high and the crowd hanging in for the weekend is mellowed to a point somewhere this side of exhaustion. The evening promises the Quincy Jones big band and Roberta

Flack, perhaps a peak moment, a fulfillment beyond our capacity. Cal Tjader, practically synonymous with jazz in the Bay Area, opens with guests Willie Bobo on timbales and Dizzy Gillespie. Tjader needs the additional excitement of guests like these or his carefully modulated jazz falls into background music. This set builds to almost unbearable Latin rhythmic excitement, Gillespie and Bobo inciting to riot until drummer Dick Berk crowds himself beyond his very considerable abilities and throws his sticks away in joyous despair.

Quincy Jones' monster band stalks ferociously about the stage—a group of the country's best studio musicians, an arranger's dream. Jones' crowd rap gauges perfectly our jazz-party mood.

"The tune we'll play now," he says, "I wrote for a TV series designed for Midwestern shut-ins. 'Give 'em some jazz,' they told me, 'but don't lay too much ghetto on 'em.' Well, here's our greasy version of the 'Ironside Theme'."

Roberta Flack, after two disturbingly subdued songs, exits with contrived regality—arms folded, head back, never a glance at we creatures trembling out front. The front rows view this loss dimly and tell Jones about it.

"Cool it back," Jones says, "You're

doin' all right. I saw what was going on in all those campers today. Be mellow. Everybody out there is a closet freak at heart too. She'll be back."

The band begins unlimbering heavy armor and legendary jazz harmonica player Toots Thielman, a true jazz rarity, carries off one of the weekend's great solo performances. Thielman the Swede looks like the last man in the world to be playing jazz, dressed in nondescript blue windbreaker zipped all the way up, bowing his legs out and knocking his knees together to keep (perfect) time.

Jones gives Dizzy Gillespie a big build-up (Gillespie not scheduled to play with this set) and Roberta Flack unexpectedly stalks back in from stage right. Flack sits at the piano bench with her back to the audience. Gillespie tries to smooth it over by sitting on the bench with her, back to back. She doesn't move. The band falters; strange vibrations criss-cross. The crowd knows something is wrong but not exactly what. Gillespie finishes his solo which no one really follows and exits. Jones stomps off a number but Flack doesn't even look at his band. She stares at her small group. Hurried conversations—one-way—between Jones and Flack. The piano mike is open and harsh voices come through. By now most of us are on her side. It seems inadvertent on Jones' part, but this woman is fighting a man's jazz world for her rightful place on the stage. She wins it, begins playing piano quietly, and moves foundations with "Mr. Magic" and "Where Is Love." Roberta introduces her backup group and thaws as the minutes go by. By the end of the set they exit arm in arm, but neither Jones' band nor Roberta Flack really got off the ground. One of those rare, all-too-human moments they both redeemed by being professionals. The quiet capacity crowd files out, unfulfilled by this curiously aborted climax, but not meanly unfulfilled.

For most of us, perhaps, that Monterey 1972 brought jazz back home is climax enough. □

Photos: Roger Lubin

The Committee.

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Anitra Earle / SF Chronicle

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*** of Berkeley ***

Theatre

'The Great American Sports Machine' Covers Sex, Baseball and Donald Duck



By Irene Oppenheim

"The Great American Sports Machine," *The Magic Theatre of Berkeley*, 2485 Shattuck, 548-6336. Alternates with "Chamber Piece," so call for particulars. Admission: \$2 students, \$3 general.

Four contemporary comic one-act plays come under the cover of "The Great American Sports Machine." The current offering of Berkeley's Magic Theatre. They are sportive in a fairly general sense, with the activities ranging from sex to baseball. As a whole it was an enjoyable evening—more fun to be there than to analyze.

The baseball number, "Fans," by Joe Landon, is more of a sketch than a play, using as its dramatic framework nine innings of the Los Angeles Dodgers versus, I believe, the Pittsburgh Pirates. If the author speaks true, watching baseball is about as boring as I always thought it was. The only laughs are provided by the cliché personalities of

the black, the Jew, the worldly and naive, who make up the "Fans," and their strained efforts to enjoy themselves.

The two funniest plays deal indirectly with sports I'm more in sympathy with: sex and the movies. In "Donald Duck," by Terry Miller, Donald, complete with a duck bill, rasping voice and feathers, tries to make out with a local prostitute. She listens sympathetically as he relates the miseries of being a big-time humanoid creation, shunned by both ducks and people. It's a one-gag play, but short, and the humor endures.

"Intermission," by Wynston Ashley Jones, takes place in the men's room of a cheap science-fiction theatre. The locale is almost enough to make it interesting, but fortunately for the less voyeuristic, it has some other things going for it. Amidst the urinals, two sci-fi freaks act out their heroic fantasies. It's shallow fun, but then that seems to be the tenor of the evening.

Part of the problem is that one-act comedies tend to be dramatically unsatisfying. They depend more on situations than character development. A typical example is the fourth play, Nick Kazan's "BallGame." Kazan is one of the Magic Theatre's playwrights-in-residence. Hopefully, this play, in which the chief interest centers around watching the cast have orgasms by putting cigarettes in their ears, is one of his minor efforts.

The acting is very uneven. Lew Levinson is superb as a man who sees life in terms of baseball allegories in "Fans." Ray Tatar is fine as Donald in "Donald Duck." Thom Cayler and Jim Klawin do well in "Intermission." John Lion directs the plays.

"The Wing," *improvisational theatre*, Intersection, 756 Union, 397-6061, Thursdays, 8:30 p.m. Admission: \$1.

An evening with The Wing is an absolutely unique experience. Every show done by this improvisational group is entirely created by using suggestions from the audience.

Both The Committee and The Pitschel Players use set pieces for at least half their shows, with some sporadic audience participation. But with The Wing, participation is constant. A member of the group will ask for an emotion, the name of an imaginary movie, a heroine. Then with no off-stage or on-stage conferences, they proceed to improvise.

It's an amazing feat. And though the resulting skits aren't all hysterically funny, I found it constantly fascinating to just watch the actors cue each other and sweat it out. Improvising is a kind of nerve-racking theatre that demands an intense concentration on the part of the performers and usually quite a bit of patience from the audience. But The Wing pulls things off more often than not with the results vacillating from brilliant to awful every few minutes.

The group is composed of 10 performers and a piano player, with each taking a turn at directing on a rotating

basis. That in itself is an unusual piece of theatrical democracy. They suffer a little from physical uniformity. All of them look a bit like healthy college students or alumni; but despite the handicap of youth and good looks, they do well.

Go armed with emotions, headlines, possible movie titles, personality types and directors. The night I was there they did "Gone with the Highway," a "comedy," directed by Ingmar Bergman. It was quite something.

SHORT TAKES AND BEST BETS

The San Francisco Ballet almost came to life on the last weekend of their summer series at California State University. They performed a much improved "Flaming Angel," the Pasqualetti ballet—a light, often charming work—"Symphonic Impressions" by John McFall, and two intermittently interesting pieces, Ann Noland's "First Time Out" and Philippe Arrona's "Pas de Decors."

The SF Ballet's summer season, full of new works by young choreographers, was a vast improvement over its spring effort at The Palace of Fine Arts.

The Pacific Ballet will give five performance at Veterans' Auditorium: Sept. 22, 23, 28, 29 and 30. They will be premiering two new works by the prolific Pasqualetti, "Romeo and Juliet" and "Scheherazade," reviving his "Firebird" and stunning "Petrouchka," and doing a new Marc Wilde ballet, "La Valse."

I like this company enormously. Many of their dancers are barely professional, but they're also less plastic than more polished groups. The tickets range from \$2.50 to \$4.50 with a discount for students. For information call 387-8974.

The Firehouse Theatre, local bastion of the avant-garde, will do "Traveling Light," Friday and Saturday nights, Sept. 29 through Nov. 18, at 1572 California St. Admission: \$2 or "whatever." It should be different. □

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Sept. 25-27 Wm. Wellman's
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Food

Cheap Eats

By Marion Bulin

Two episodes in the Cheap Eaters' eternal quest for a good, inexpensive restaurant with a view of the Bay.

TARANTINO'S RESTAURANT,
296 Jefferson, 11 a.m.-11 p.m., daily.

One of the worst things on God's green earth is to pay a lot of money for a lousy dinner, especially if you're a poverty-stricken gourmet.

An old friend came back to town for a visit. He left San Francisco two years ago to go back to the family homestead

in Iowa and farm corn, soy beans and marijuana. He felt like having seafood, so we walked to Fisherman's Wharf. We went to Tarantino's, a place where I remembered having some good crab dinners some years back.

I know . . . I should have known better. Any place on the Wharf has to be expensive and cater to philistines; but it was late, he felt like spending a little money and sitting by the Bay. We had such a bad dinner I felt embarrassed we were eating in San Francisco.

Tarantino's decor and atmosphere was a little tackier than I had remembered—not a full spread of silver, the water in tumblers rather than goblets, the napkins and tablecloths a little less starch. The waiters, as always, were gracious yet ever so slightly supercilious. They seemed to move a little slower. The view was the same, the French bread was fresh and sour.

My friend, a devotee of French wine, ordered a bottle of Pouilly-Fuisse. The

waiter said there was none in stock, disappeared to fetch a bottle of California chablis and returned smiling. He had discovered a bottle of Pouilly! My friend and I glanced at the wine label as the waiter went to get a towel—". . . Lieben-gushindt . . . Germany . . ." Gott in Himmel! it was a bottle of German rhine wine! We quickly apprised the waiter of his error, our stomachs shaken at the thought of drinking rhine wine with oysters and lobster. He apologized and brought a bottle of Pouilly.

I ordered Oysters Kirkpatrick, \$4.25, a lovely melange of tastes and textures—oysters on the half-shell, topped with a dollop of tomato sauce, bacon and cheese, broiled until hot, bubbly and crisp. I discovered, by careful fishing in a sea of catsup and Kraft Parmesan cheese, saturated pieces of bacon and oyster, I think. I doubt the dish had ever seen the inside of a broiler and gritty bits, either sand or rock salt used to



keep the oysters warm, threatened to dislodge my fillings.

My friend's Lobster Thermidor, \$7.50, was not a fiasco, merely a disappointment. The cream sauce was doughy and tasteless, the mushrooms were rubbery and tasteless, the lobster was tough and tasteless, and the dish had been broiled until leathery. It was served with fresh, crisp french fries.

I ate only one meal at Tarantino's. I

Continued on page 19

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usually eat at a restaurant at least twice before giving it a negative review, but I can't see eating another miserable yet expensive meal. I can see why San Francisco is getting a reputation among tourists as a city where the quality of the restaurants has declined in proportion to the rise in prices.

MISSION ROCK INN RESORT,
817 China Basin at the foot of Mariposa,
6 a.m.-12 p.m., daily.

My fantasy is to have a place in San Francisco like Sam's of Tiburon (especially before Sam cut back on the crab and shrimp in his Louies). I love places where you can sit on a deck over the Bay, smell and watch the water, eat, drink and vegetate in the sun.

I haven't found a place with food like Sam's, but I found a deck in the sun. It overlooks the dry docks, Matson freighters, rusty old nautical machinery and a smoggy slice of Alameda rather than Angel Island and sailboat regattas. But the Mission Rock Inn is better than just "any port in a storm"; it has a lot of down-home class.

The Inn is a boat rental, beer bar, pool hall, bait and tackle shop, hamburger joint on China Basin. The clientele is a mixed lot of boozing old sea (Bay?) dogs, gambling sailors, pool-playing longshoremen, bull-shitting fishermen and anyone else, straight or hip, who happens to wander in. The Inn has the congenial atmosphere of a neighborhood bar.

The building is a classic example of "functional" inexpensive American architecture—a concrete floor, slightly grubby plywood and pink concrete brick walls. Light in the pool room is eerie and diffused from a yellow, corrugated plexiglass ceiling. The well-used bar, tackle cases and giant wall refrigerators are old and add what little charm there is to the decor.

The deck, the main attraction of the Inn, is hardly luxurious with rough hatch covers for table tops, sawed-off telephone poles for chairs, benches and umbrellas.

The menu is very limited. Hamburgers (85¢) and cheeseburgers (95¢) are generous with a large, commercially-made patty, a big buttered bun, onion, pickles and a small bag of potato chips. It's a six-point burger on a ten-point scale. The lack of accoutrements—no lettuce, tomato or relish, merely mustard and catsup—lowered the score.

The hot dog (35¢) is dry and suffers badly from the lack of accoutrements. A much better buy: the Polish sausage (a juicier, fatter, tastier hotdog—45¢) on a bun.

The cooks and bartenders (including Andy Anderson, who claims to be the best hamburger chef in SF) are nice, friendly guys.

Beer prices are good—35¢ for draft, 45¢ for Oly. Better yet, buy a six-pack for \$1.75.

If you're into elegant food, bring your own organic bean sprout and whole grained bread sandwich, or caviar and smoked salmon. Then buy a beer or a soft drink, go out to the deck and feel mellow sitting in the sun, watching the fishermen, the freighters and the seagulls.

With a little help from my friends:
Kim, Louis and Dick.



Television's Finest Hours, With Reservations

By Rolfe Peterson

The American Broadcasting Company's recent coverage of the Olympic Games was quite simply the best thing that television has ever done.

During the past decade we have seen a steady development of sports coverage techniques—the revolutionary idea of tape recording everything as it happens, then instantaneously rolling the tape back for the analytical "instant replay"; the further idea of slowing the tape down to achieve slow-motion, even stopped action; the still further idea of training an extra camera on something outside the immediate focus of attention, like a wide receiver who might or might not be the target of the pass, or the last-place hurdler who might overtake the leaders or who might fall down, so that if something notable did happen to him, we could see it after the play or the race was over.

All these revolutionary techniques came to a head in Munich, where ABC seemed to have cameras and tape machines everywhere, and the admirable taste to clear its prime time schedule for almost two weeks so that the best of these events could be brought to us, by means of that other revolutionary technical development, Telstar, on the same day—in some cases, the same moment—that they were actually happening.

I wish I could feel grateful to the sponsors who paid the staggering costs of this superb TV reportage, but my feelings toward them are mixed. At the moment, I'm not sure I would ever buy one of their products. They were good enough to put up the money for me, but they were bad to inflict on me the same monotonous set of commercials, over and over again, until I thought that if I had to listen one more time to that phony-casual insurance salesman I would

bomb the offices of Northwestern Life.

I began to resent the whole damned system that demands frequent, unresourceful and sometimes tasteless interruption of the noblest achievements of the human spirit with silly little messages full of cynical manipulation, spurious image-making and oily voices. As a viewer and a consumer, wouldn't you be just as persuaded to make your beer Schlitz or your blade Schick if these sponsors had borrowed from Public Broadcasting and simply stated, every 10 or 15 minutes, "This portion of the television coverage of the Olympic Games is made possible by a grant from Schlitz, the Beer with Gusto," and "Schick, the blade that brings you the best shave you ever had"?

As it is, my mental associations with these products have become extremely ambivalent, and that can't be good for business.

The technical excellence of the ABC coverage was matched in most cases by the style and personality of the commentators. Oddly enough, the non-professionals came across much better than the professionals. Never having to learn the affectations of professional sportscasting, the specialists like Bill Toomey, Erich Segal, Bill Russell, and all the other resident experts in swimming, diving, gymnastics, equestrian jumping, etc., brought to their roles not only the expertise that ABC hired them for, but surprisingly, a personal warmth and even vocabulary and intelligence that most of the professionals lacked.

The best of the pros was Jim McKay, who was widely kidded for one unconscious locution, but who, in fact, filled many of those 64 hours with dependable poise and lucidity. Bill Fleming and Frank Gifford also deserve praise for their sanity and restraint, although Gifford resorted to endless repetition of the few facts at his command, such as the one about the U.S. basketball team having won 63 straight games in Olympic competition. Still, Gifford and Fleming and particularly McKay were splendid.

Continued on next page

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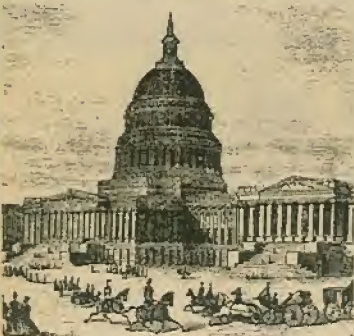
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basie • woody herman • sal nistico • steve kuhn • paul chambers • philly joe jones • sam most • charlie byrd • joao gilberto • boots mussuli • serge chaloff • jimmy smith • lawrence brown • duke ellington • johnny hodge • sonny terry • brownie mcGhee • billy strayhorn • jeremy steig • eddie gomez • ray brown • oscar peterson • jim hall • herb ellis • oscar Pettiford • gigi gryce • art farmer • charles mcherson • wardell gray • harry carney • coleman hawkins • john hanks • jo jones • sergio mendes • jaki byard • kai winding • bill cosby • benny carter • ornette coleman • benny barth • albert ayler • betty carter • abbie lincoln • sonny simmons • mike longo • don cherry • eather phillips • tom scott • budd johnson • trummy young • harold mabern • george duke • ed thigpen • tommy turrentine • jean luc ponty • bix beiderbecke • paul winter • joe morello • harold grimes • claus ogerman • mccooy tyner • helen forrest • david young • jimmy garrison • joe beck • shorty rogers • mel torme • cab 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Billings

Continued from page 8

Lassen [to buffer the bomb as it was dropped]; the bomb was dropped by Lou Smith. [Lassen and Smith were] both Swanson employes . . .

They wanted to frame Mooney, I and other people—in fact they had 21—members of all the labor unions were listed as co-conspirators. But it never came to that point because the bomb resulted in deaths.⁴

GUARDIAN: How did you spend your time in prison?

BILLINGS: Work and study and so forth. I always assumed that eventually I would be free . . .

As far as the prisoners were concerned, all were friends of mine because all realized I was in there for something I didn't do . . .

There were a lot of disturbances [while I was at the prison] but I wasn't involved in any of them. Some would ask me if I would participate and I would say, listen fella, I'm in here for nothing and don't want to be in here for something.

GUARDIAN: Did inmates have good reasons for the disturbances?

BILLINGS: Some thought they had good reasons. Three or four who wanted to capture an engine had good reasons. They wanted to escape.

4. Unfortunately for Billings, he was the first to be tried for the bombing. It wasn't until Tom and Rena Mooney's trials that inconsistencies in testimonies became evident. Eventually, every major witness broke and confessed that he had been lying. Some wanted the reward money. Alice Kidwell and ex-prostitute Estelle Smith testified apparently in return for parole for Kidwell's husband, and for a commuted sentence for Smith's uncle, who was in jail for murder. Mellie Edeau said she saw Mooney and Billings at the bombing scene but after the trials admitted that she had lied. Her reason: she knew in her heart that Mooney and Billings were guilty. And cattleman Frank Oxman wasn't even in San Francisco at the time of the bombing, but testified he was and had seen Mooney and Billings plant the bomb. "There isn't a scrap of testimony in either the Mooney or Billings cases that wasn't perjured, except that of the man who drew the blue prints of Market Street," said newspaper editor Fremont Older in an interview with Upton Sinclair.

GUARDIAN: I understand you courted your wife while you were in prison.

BILLINGS: About 1925 she started corresponding with me. Her mother was a cripple and Josephine stayed home and took care of her. Her mother wanted her to send a letter to me so we [Josephine and Billings] got into a correspondence and carried on a game of chess. I had more than 100 chess games going through the Correspondence Chess Club of North America . . .

[Josephine] came to Folsom to visit me many times between 1925 and 1939. I got out on October 17, 1939, and we went to Reno and married on March 25, 1940 . . .

I got married in Reno because the law says that any person who has been sentenced to life imprisonment has no legal rights in the state of California. He has no right to own property, no right to get married, no right to be a party to a contract of any kind.

GUARDIAN: You didn't have these rights even though the whole thing was a frame-up?

BILLINGS: Well, it wasn't declared a frame-up and that's the funny part of it . . . It was declared a frame-up by people who actually knew it was a frame-up. The others who knew that they were responsible for the framing, they didn't plead guilty to it . . .

GUARDIAN: What about your home? Do you own your home?

BILLINGS: Yes, but only since I was given the full pardon by Pat Brown in 1962 . . .

GUARDIAN: Were you able to make a living after your release from prison?

BILLINGS: The last seven years I was in jail, 1932-39, I was the official watchmaker. When I came out I had to earn a living and I was a member of the Watchmakers Union in Los Angeles—I was made an honorary member in 1936. I transferred from Los Angeles to this local up here. I applied for a job but nobody wanted to hire an ex-convict . . . So I decided the only thing I could do would be to start a business myself . . .

GUARDIAN: Didn't some Bay Area Unions come under fire for not backing

you during the trials? Did they show any interest in you after your release?

BILLINGS: The unions generally wanted to help me. They realized I had been framed . . .

I've been active in the trade union movement [since my release from jail], I've been a delegate to 20 or more conventions. I'm a member of the executive board of the Watchmakers Union, and sit on the San Mateo Labor Council . . .

Since my release I have been active in every case of any worker who was accused of any crime—including the Rosenbergs and Morton Sobel.

GUARDIAN: If you had to live your life all-over again, would you do the same things?

BILLINGS: I don't suppose so. After all, times change and people's minds change . . .

I can't answer an "if" question like that . . . You do whatever is necessary, whatever you have to do . . .

GUARDIAN: Are you bitter about those 23 years you spent in jail for a crime you never committed?

BILLINGS: I've never felt any bitterness because of the philosophical attitude that people did what was best for them . . . It's never right no matter what you do . . .

The fact that the witnesses against me didn't get any of the [\$17,500] reward should make THEM bitter. □



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1957 GMC 3/4-ton pickup, 4-wheel drive, Lumber Rack. Real workhorse. \$900. 376-6833.

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1971 SUZUKI 350: G.I. organizer leaving Bay Area, must sell motor-cycle immed. Exc. cond., fast, reliable. Only \$475. Call Brooks: 285-5066, days; 648-1239, eves.

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WILL TRADE Magnavox Tape Deck, hardly used, for 10-speed bike or TV. Vincent: 558-5486, days.

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MEN/WOMEN: advertising sales, part-time/full-time. We train. Should have good personality and car. 771-7461, 1-6 p.m. daily.

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WE NEED an almost volunteer copy editor/proofreader/production co-ordinator part-time every other week. Good English/Journ. bkgrd. Call Jean at the Guardian: 861-9600.

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CLASSICAL CHAMBER Music at your wedding, affair, anything you want it for. Just about any kind of instrumentation. Reasonable rates. Call Bob

FUNKY JEW'S HARP player desires gigs. Will play/jam w/folk-rock/blues/jazz group. Call Howle: 647-7729.

PIANO, upright w/carving, \$100. Call: 282-8396, eves.

HARPSICHORD, new, Burton, 8' x 4' w/buff, \$1,250. Call: 584-2361.

FOLKSINGER/GUITARIST available for public/private gigs. I do folk, blues, original material. Need work to raise rent. Call Cathy: 922-9981.

GUITAR, Classical, Federico Garcia of Madrid, ex. cond., hard case, strap, \$150. Call: 282-4915.

3 PICKUP, hollow-body Harmony electric guitar and Fender Vibralux-Reverb Amp. Ex. Cond. Good price. Call: 387-4269, after 6 p.m.

CLASSIC/FLAMENCO guitar w/hard case, \$225. Call 981-3847. Leave message for Wendy.

I CAN TUNE pianos, teach theory, composition, piano, looking for work! John: 922-8082.

MEXICAN CLASSICAL 12-string guitar, \$90. Call: 648-2985.

PERSONALS

A TRIP without drugs—a subscription to ARCANUM NEWSLETTER. Something genuinely new in the whole sphere of occult publications. Available only on subscription. Just \$7 for 12 extraordinary issues. Send \$7 today to ARCANUM, P.O. Box 5128, San Mateo, Ca. 94402.

ASTROLOGICAL BIRTH CONTROL is natural, effective method. Can calculate cosmic fertility cycles/rhythm fertility periods. Don't lay a trip on your body. Call Lenore: 731-6473. \$5 first mo. w/explanation, \$2/mo. thereafter.

AM INITIATING group self-study course for degree in earth. Meet once/wk., research stuff, report, write it up. Study earth itself: plants, animals, anthro., history. Confine to Pacific Coast/Calif. First gathering: Tues., Sept. 26, 2298 Filbert, Apt. 2/Steiner. Sorry, no phone.

When Was the Last Time You Felt Good? Massage Will Relax Your Mind/Body Put yourself in good hands. John Berryhill: 648-7158 Licensed Masseuse no weird calls, please

FASTEST FINGERS in the West! Please come home and don't donate any part of your body to science. Frankie P.

THE HAIGHT-ASHBURY Switchboard is THE NUMBER to call for almost anything. We need Volunteers and Money desperately. Call: 864-1446 if you can help. Please keep trying.

FREE "U" starting in Daly City. Need class organizers, teachers. Call Andorra II: 992-1795. JoAnne or Louise.

TURNED-ON DUDE (35, single) will drive into Mexico about Nov. 15 and tour. He desires a female counterpart (age 20-30) as expense-sharing partner. Call Jim: 474-7055.

GEORGE JOHNSON saw accident of truck and Greyhound bus in east Tenn. May 13. Age about 24, sandy hair. Any lead appreciated. Call R. Arnold, 392-2825, days.

PLANT-LOVERS UNITE! Let's start our own co-op to exchange cuttings and info. Other possibilities: finding someone w/retail license to buy plants, materials wholesale. Call and let's talk. Allen: 824-2865, eves: 981-6700 x273, days.

IMPOSTOR HENRIETTA BENUTI!! Handy-Andy's hand is seen in this. Save it for Joaquin—he'll need it. Homer must be his. HARRISON B.

SAN JOSE businessman, 53, new in area, 6', 180, div. 6 yrs., seeks trim gal to 35 for dating. Write: Ray, 1371 Pedro St., No. 26, San Jose 95126.

TRYING TO locate 16mm color footage (3 rolls) missing from effects of Ed Roberts. Want to complete flick, "ParadoCity" in his memory. Contact Mark Green: 824-1576.

CONCERNED HUMAN beings phone 752-7766 to arrange to see The Automated Air War slide show, revealing local corporations manufacturing weapons, fearsome technology. Narrator incl. American Friends Service Committee.

WATCH FOR Yellow Press Memorial Gallery! 3376 Sacramento St., SF.

MACRODONT DWARF with atavistic neuroses seeks weirdly-shaped teething rings, pacifiers and akin paraphernalia. Replies held in strict confidence. Write to "BIGHT," c/o The Guardian.

ENCOUNTER GROUP for the recently divorced. Berkeley. Experienced leaders, ten weeks, \$35. For information, call Sandy McCulloch: 527-0687.

PEOPLE CAN be beautiful, but puritanism, militarism, money-worship stink. I'm deeply fed up with them and need suggestions or unstructured rap. 861-2264.

YOUNG DESIGNER into Classical music, art, ecology, good personal space seeks attractive, long-haired woman, 22-32, who hasn't let life defeat her, and willing to risk for friendship, warmth. 386-3246.

JOIN NEW WORKSHOP in personal growth approaches. First 8-wk. term focuses on emotional/psych. approaches. Second term: on intellectual/rational. Third: synthesis/improvisation. 826-1027, for details.

SEEKING COMPATIBLE young lady, 19-25, w/responsible qualities for a meaningful life together. Write: D.L. Lee, 340 Jones, No. 1839, SF 94102.

INFORMATION-ENERGY: Sm. group discussions to incr. awareness of energy/info. in home/travel, and practical actions individual can take to improve livingry. Carter: 661-9296, 5-6 p.m.

DRIVING LESSONS Since 1955" "Safely Better Driving School \$8.50/hr. 621-3366

SHY, NATURE-LOVING humanist would like to meet quiet, self-reliant, early-rising female, 20-35, interested in hiking, biking, folk-dancing. Object: Serendipity. Call George: 366-5526, 5:30-7 p.m.

DURING PREGNANCY were you on low-salt diet w/diuretics and produced a low birth weight or handicapped baby? Nutrition action group wants info. for malpractice suit. Call: 285-5356.

MAN, 43, intellg., airplane enthusiast, wants to build lg.-scale, detailed hist. aircraft models for donation to museums. Needs understanding woman to assist, possible sponsorship. Call Ivan: (408) 265-3068.

FOR SALE THE SANDAL SHOP San Francisco's oldest and most successful. Training Included 900 North Point San Francisco

LOCAL REPORTS should be in local libraries for convenience of citizens who cannot take off from work. Re-establish faith bet. citizen and government. For a statement on this proposal, send stamped, self-addressed env. to Chas. L. Smith, 61 San Mateo Rd., Berkeley, Ca. 94707.

PETS

WHILE THEY LAST: Leo kittens, 6 wks. old. They're fearless, friendly. Free. Call Susan: 387-9530 or 563-5234.

CAN PROVIDE good home for long-haired white kitten and one yellow male. Call: 346-8454.

POLITICAL

SF'S POLITICAL action environmental organization needs you! Join San Francisco Tomorrow. Call: 861-4569 for information.

PIZZA FREAKS needed for precinct walking, addressing envelopes. N. San Mateo Co. assembly campaign. Call Kris: 344-2581 to volunteer for Ted Long.

PROFESSIONAL SERVICES

MOVING AND HAULING—with pickup. Reasonable. Call Carl: 731-9621.

Bay Guardian, 1070 Bryant St., San Francisco, Ca. 94103.

FREE Classified Ads!



FREE ADS TO INDIVIDUALS

Use this bulletin board and reach a lot of people (100,000 each fortnight) without spending any money.

Mail copy to us (don't telephone!) or drop it by our office. Include phone number for verification. Be sure to keep your ad to 30 words or less. We'll run it twice free; if you want to run it twice more, give us a call. Deadline for ad copy: Wednesday noon before publication (that's September 13 for the next issue).

\$2 MINIMUM FOR BUSINESSES (per issue)

1 to 3 times
1 — 16 words . . . \$2 per issue
17 — 30 wds. . . . 12 cents per wd. per issue
31 plus wds. . . . 10 cents per wd. per issue
4 to 7 times
10 cents per wd. per issue
8 times
8 cents per wd. per issue. Enclose payment with ad.

FAT CHANCE GRAPHICS . . . Specializing in book & brochure design, illustration and corporate identity. Professional work done at modest rates. Beat the high cost charged by fat cat agencies. Call Kim at 457-0129 or 861-9600.

WORK WANTED: Carpenter-Handyman. Stairs, decks, fences, porches, floors, home-office repairs. Honest, careful work. R. James: 775-3637.

SINGLES WORKSHOP for adults who feel pressures to conform (marriage, etc.). Wed. workshop 8-11:30 p.m. Prices geared to budget-minded. For info. and reserv. call Mariette Cohen. Licensed clinical social worker: 775-3637.

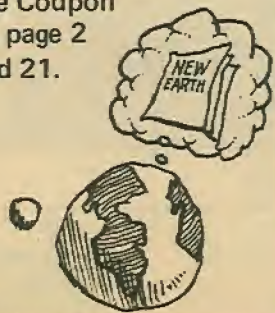
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ACUPUNCTURE for Small Businesses and Good Causes thru Financial Management and Accounting by Accountant who donates services to Peace/Social Action Movements. Call: Frank C. Schickel: 467-5327.

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EXPERIENCED MASSEUSE wants to travel abroad to work w/ individual or company that need(s) massage. Call Theresa: 626-5812. No weird calls, please.

WRITER/EDITOR needs freelance work. Background in straight and underground publications. Will work cheap. Call Diane: 285-4032.

HAUL ANYTHING! Lowest rates in Bay Area. Call D. Ewing 567-2007—A Socialist Transport Service.

CHILD-CARE for 3 1/2-4 year olds. Mornings, 8-12, 5 days a week. Creative play, field trips, \$50/mo. Berk. Call 525-0809, 525-5393.

PUBLICATIONS

DON'T BE fooled by other brands. Sexual Freedom is your best nutritional buy. It has the maximum daily requirements to keep you in sensual shape. Subscribe to Sexual Freedom before you become sexually deficient: SFSFL; P.O. Box 14034-E, SF 94114. 10 issues: \$6; 5 issues: \$3; sample (1): \$1.

I'M AN SF mailman/photographer and I've published a book of my photos titled The Tri-X Chronicles. An Artweek reviewer said "... if photojournalism can be made surreal, Paul has accomplished this..." In book-stores or by mail, \$3.45. With only 2,000 copies printed, TTXC may well become a collector's item. Bill Paul, 59 Leese, SF 94110.

BACK ISSUES of pioneering feminist magazine, Everywoman. Vol. 1 (1970), \$3.50; Vol. 2 (1971), \$5; Vol. 3 (1972), \$2. Sample 50¢. 6516 83rd St., LA, Calif. 90045.

COTYLEDON, the Poetry Paper, is looking for street vendors. If interested contact MOOK, Rt. 4, Box 276, Traverse City, Mich. 59684.

POPULAR PHOTO Mags: back issues, '71/'72. Good cond. Must sell. \$10. Call Bill: 285-6733, 8 p.m. Leave message and phone.

THE BIBLIOGRAPHY is a Basic Step in social progress. Learn how it can be used to turn our system in new directions. Send stamped, self-add. env. to Chas. L. Smith, 61 San Mateo Rd., Berkeley, Ca. 94707.

OMBUDSMAN is a Swedish word which is known around the world. The ombudsman helps the little citizen fight the giant bureaucracy. Should California or your city have an ombudsman? Send a stamped, self-add. env. to Chas. L. Smith, 61 San Mateo Rd., Berkeley, Ca. 94707.

REAL ESTATE

250 PARCELS "by owner" in new Unlisted Land Sales Catalog. Send \$2 to LAND, Waldo Pt. 845, Sausalito 94965.

160 ACRES southeast of Willits in Mendocino County. Several all-year wet springs. Very good access. Lots of timber and meadows. Power nearby. Would go nicely in 40s or 80s. \$250 per acre. Terms. Dennis Thygesen, owner/agent. (707) 485-8198.

ALL OPEN SUN. 1-5 NEW HOMES 1167 HANOVER

4 bdms., 2 baths + family room. Consider all trades.

107 CONGO

Mod. full 5, all large rooms. Dining room can be used as 3rd bedroom, new copper pipes. Vacant.

206 McDONALD

Off Geneva. Cozy ranch type full 5. Garage. Few steps to enter. \$21,950.

4 UNITS

Delmar nr. Masonic. 2 bdms. ea. Lot 30x100. \$450 mo. income. Owner selling for low price \$43,950.

HARRY'S REALTY 586-1086

Potrero Hill: large house or income property. Full 5-rm and 3-rm. in-law apt. Victorian exterior w/garage. Panoramic view. \$365 per month income. Asking \$30,500. Bushman Realty: 731-8431.

10, 20 & 40 ACRE parcels so. of Ukiah w/ meadows, oak forest, views, springs & seclusion. Good Terms, good neighbors. \$300-\$850 per acre. Owners: (707) 485-8198.

VACANT LOT & 1/2 in Pacifica, ocean view asking \$6,000. Approx. 67 1/2 x 100 ft. Also, house and 4-unit motel in Santa Cruz Mtns. at Ben Lomond. Also swimming pool. Lot size 75' x 240' x 85' x 295. 10035 San Lorenzo Hwy. Call Clifford Garcia: 647-4878.

CHOICE 40-ACRE parcel only 2 1/2 hrs. from GG Bridge. Large nearly level meadow, beautiful wooded section nestled amid hills. All-year stream. \$550/ac., 20% dn. Call: 285-6996.

NEAR POINT REYES STATION—2.42 acres & earthy, renegade house w/fireplace, studio/shop, greenhouse, sunny garden, fine views. By owner, \$39,000. Call 663-1517.

RENTALS

APARTMENTS for rent—Oakland and SF. Studios and 1 bdrm's. David Devine: 986-5521.

FLAT TO SHARE in Noe Valley, 5 1/2 lg., sunny rms., yard. 1'm 30, working, enjoy people/solitude, into growing plants. Would prefer man, 25-35, who likes companionship but w/ own interests, responsible, settled. \$90/mo. + util. Allen: 824-2865, eves., 981-6700 x273, days. Landlord insists: no pets.

MIDDLE-CLASS CO-OP has room for prof. woman, 24-45. Comfortable home, Clement area, SK1-8995.

SOCIALIST COUPLE seeking 1-2 people to share politics and lg., sunny flat in the Haight. Call Pam or Merrill: 752-4599.

4-BDRM. FLAT to share nr. Dolores Park. If you'd like to share a home, meals, friendship yet enjoy privacy too, call Bob or Linda: 285-9835, eves.

LOOKING FOR A third (in 20's) to share great 3-bdrm. attic apt. on Jackson St., \$108/mo., util. incl. Call: 922-8115, eves.

WOMAN TO SHARE Presidio Hts. flat w/1-2 people, bisexual pref. Own rm., garden, \$80. Smokers ok, no pets or tots. Sharing commune. 731-6971.

AVAILABLE SEPT 1: rm. for 1 girl in top section of house, close to UC Berk. Rent is \$60/mo. Need mellow person. Saam: 841-7195, eves.

FLAT TO SHARE, \$80/mo., available until election day. Ideal for together woman who is not ready to get a permanent place. Call: 552-1869.

DO YOU wish to try a chop wood, carry water, every-minute-Zen being-meditation-life? Quiet, secluded land. Craftsmen welcome! Rentals begin \$40/mo. Box 88, Miranda 95553.

STUDIO APT. in lg. house, nicely furn., dec., south side G.G. Park, quiet locale, \$110/mo., util. incl. Tel: 564-5628, after 6 p.m.

FEM, 25-35, Pac. Hts., own unfurn. rm. in chrng. apt., older bldg., \$92. Call Bonnie: 434-3330, M-F days.

WINTER IN Challenge (Plumas Nat'l Forest) 3 hrs. from SF. Fine, old 3-bdrm. house, wood stove, 4 acres, rent \$100/mo. Write: Box 1518, Challenge, Ca. Call: (916) 675-2309.

SEEKING WOMAN to share sunny Santa Cruz mountain retreat. Am 38, like anarchism & revolution, free education, farming, building, natural life. Send address/phone to Frank, Box 967, Boulder Creek 95006.

SHOPS

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VIRGILIA'S! An unusual consignment shop. Women's clothes sizes 3-10. Handcrafted neckties, sweaters, furs, stamps, coins, gift items. Consignment welcomed! 1628 Balboa (between 17th & 18th Ave.). Mon-Fri 9-5. Sat 12-6 p.m. 387-2350.

SUNSHINE JUICE bar; natural vegetarian foods and fresh juices. 11a.m.-8 p.m. 1718 Polk St., 441-3313.

TRAVEL

RIDE EAST: to East Coast (pref. NY) after Oct. 1. Good driver, will share gas. Call Ken: 771-2748, after 7 p.m.

RIDE WANTED: Madison, Wisc. or vicinity. Little baggage, share driving and expenses. End of Sept. Arlene: 564-0492.

ARE YOUR WHEELS or someone's you know going to/thru Dallas? My meager belongings and I would like to hop on. Will help \$\$. Marilyn: 751-3427.

GIRL NEEDS ride or hitching companion to Seattle around Sept. 20-25. And return ride or partner after 2 wks. Whatever. Call Martha: 845-9056. Keep ringing.

2 WOMEN MOVING to Maine about Sept. 20. Need the use of truck & driver. Going our way? Can pay gas or drive your truck. Have boxes, plants, 4 tranquil cats. Help! Leave message for Lyn: 346-5252.

TV & STEREO

TRANSISTOR RADIO, portable, AC/DC, AM, good tone, sensitive, \$5; stereo, V.M. turntable, Emerson stereo amp w/spkrs, incl. AM stereo. Good tone/cond., \$65; good quality drip-dry muslin, approx. 30 yds., \$18 (60¢/yd.) Call Saam: 841-7195, eves.

TAPE RECORDER, Grundig TK 46, reel-to-reel, S on S, S w/ S. Echo. Stereo mikes. \$150. 376-8833.

STEREO AM/FM, amp plus speakers. Almost new, nice sound, \$48. Call: 776-9026.

STANDEL supper artist XV amplifier, two 15" speakers, solid state, clear tone, \$380; Conn multi-vider (octave-splitter for woodwinds), \$225. Call for tuba. 387-8822.

SUPER STEREO, Sansui 5000A, AM/FM stereo receiver, \$180. AR-5 speakers, \$99 ea. Call Dave: 931-7332.

PANASONIC CASSETTE tape recorder, brand new, w/built-in microphone. \$35/best offer. Call Marsha: 431-8157.

IN YOUR EAR! 4 stereo speakers, \$900 value new, 1-yr. old, \$335. Call: 756-3500 x211 or 564-7910.

WANTED

NOSTALGIA BUFF/history freak seeks quantities of old newspapers, mags, periodicals, booklets, catalogs, etc. Turn of the Century-WWII. Call: Gary at 431-9573; or Jane at 563-5234.

ROMANTIC lost in Croton seeks Latin tutor. Call: 841-0702, eves.

BEAU BRUMMEL'S albums wanted: in good cond. w/jackets. Will pay fair price. Call Kathy: 431-5411 or Sharon: 566-0903, eves.

URGENTLY NEED use of 8-track tape recorder. Must make tape that can be played back on car tape deck. Please help! Call Liz: 776-9400 x169; 567-7287, eves.

2001, an alternative J.H.S., needs any scrap materials, art/office supplies: pencils, paper, clothes, lab equip., carpets, pillows, chairs, books, hardware, lumber. Will pick up. Call: 665-2423. Non-profit organization.

UPRIGHT PIANO in good cond. Call Dorothy: 386-0983.

NEEDED—by student mother and 2 children—refrigerator. 346-8454.

WANTED: therapist skilled in use of hypnosis. Can pay only a modest fee. Box 602, El Cerrito.

UPRIGHT PIANO, age not imp't. if in good working cond. Finances ltd., so please price accordingly. 728-7421, eves.



John McElheney and Wilson Riles, Jr.
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THANKS!

"We send thanks and warm wishes to the Guardian and its readers for the fine response to our recent appeal for financial support. Our advertisements appeared in July and August editions of the Guardian. Contributions from the ad began the day after the first edition hit the newsstands. The ad was paid for 3 days later. As of September 10th, the ads had returned to us 2 1/2 times their cost and checks are still coming into the office from as far away as Hermosa Beach."

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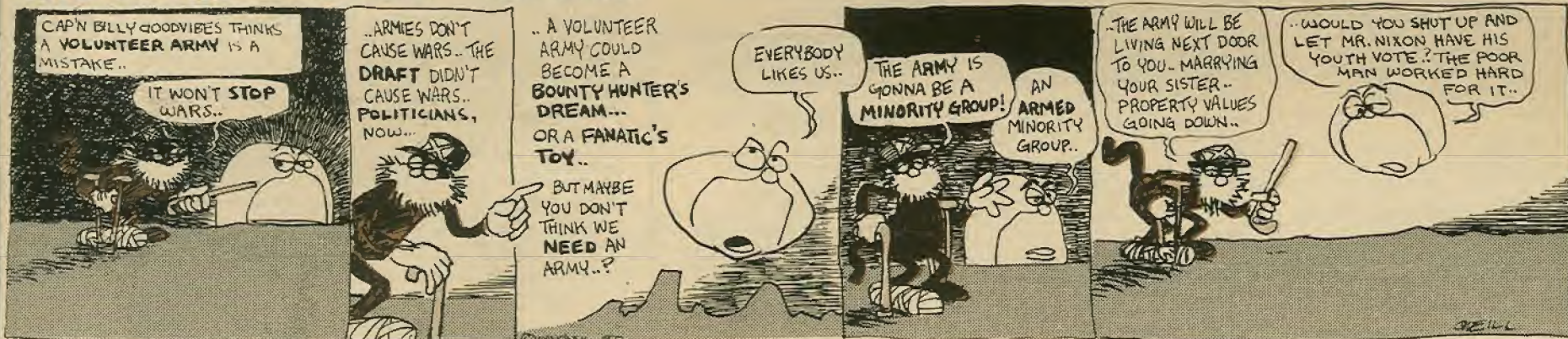
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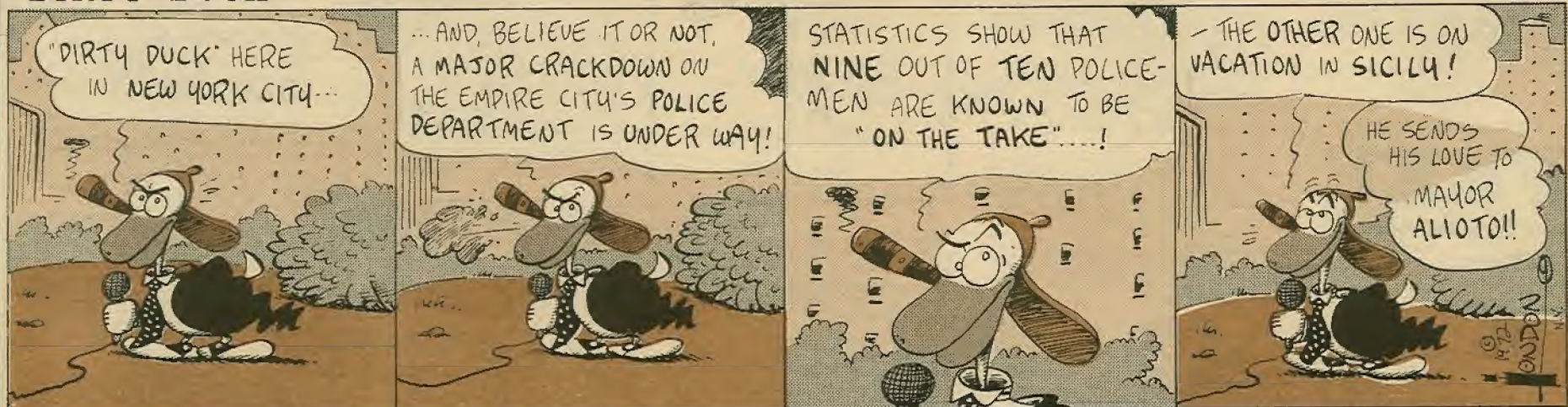
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TODAY'S ADVICE...
"YOU'LL RUST OUT
BEFORE YOU'LL
WEAR OUT!!"
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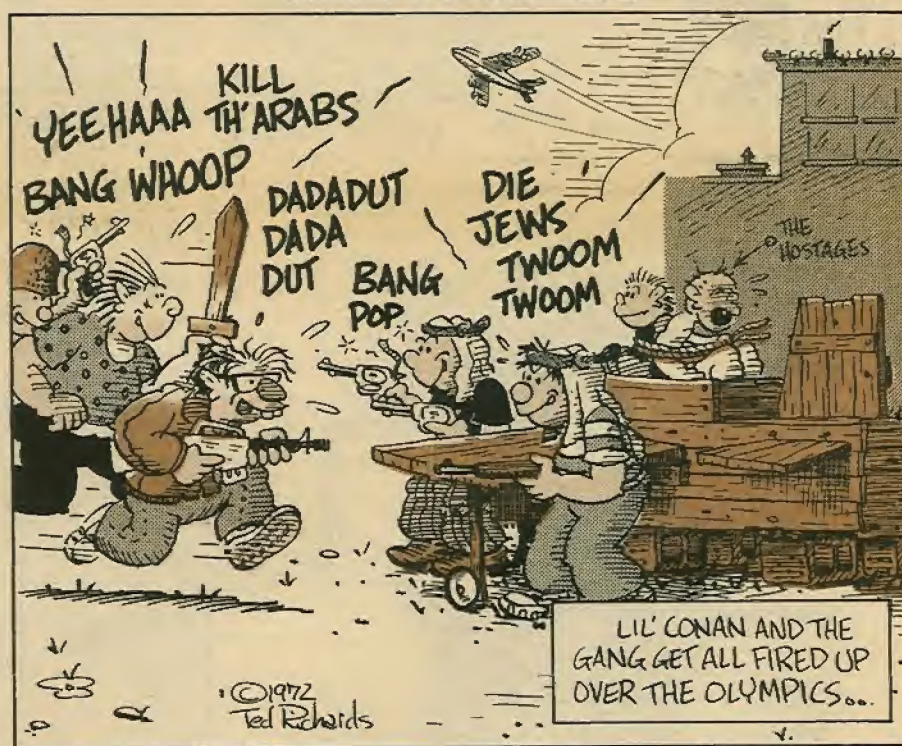
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